



UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



EX LIBRIS

THE GIFT OF
MAY TREAT MORRISON
IN MEMORY OF
ALEXANDER F MORRISON

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation



BOHN'S STANDARD LIBRARY

RELIQUES OF ANCIENT ENGLISH POETRY

VOL. II.

GEORGE BELL AND SONS

LONDON : PORTUGAL ST., LINCOLN'S INN.

CAMBRIDGE : DEIGHTON, BELL AND CO.

NEW YORK : THE MACMILLAN CO.

BOMBAY : A. H. WHEELER AND CO.

RELIQUES
OF
ANCIENT ENGLISH POETRY

CONSISTING OF OLD HEROIC BALLADS, SONGS, AND OTHER
PIECES OF OUR EARLIER POETS, TOGETHER
WITH SOME OF LATER DATE

BY
THOMAS PERCY
LORD BISHOP OF DROMORE

EDITED BY
J. V. PRICHARD

IN TWO VOLUMES

VOL. II.



LONDON
GEORGE BELL AND SONS

1906

[Reprinted from Stereotype plates.]

PR
1181
P41r
1906
v. 2

CONTENTS OF VOLUME THE SECOND.

BOOK THE SIXTH.

	PAGE
ESSAY on the Metre of Pierce Plowman's Visions	1
1. The Complaint of Conscience	13
2. Plain Truth and Blind Ignorance	17
3. The Wandering Jew	21
4. The Lye, by Sir Walter Raleigh	26
5. Verses (viz. two sonnets) by K. James I.	28
6. K. John and the Abbot of Canterbury	30
7. You meaner Beauties, by Sir H. Wotton	34
8. The Old and Young Courtier	35
9. Sir John Suckling's Campaigne.	38
10. To Althea from Prison. By Col. Lovelace	39
11. The Downfall of Charing-Cross	41
12. Loyalty Confined. By Sir Roger L'Estrange	43
13. Verses by King Charles I.	45
14. The Sale of Rebellious House-hold Stuff	48
15. The Baffled Knight, or Lady's Policy	51
16. Why so pale? By Sir John Suckling	56
17. Old Tom of Bedlam. Mad song the first	57
18. The Distracted Puritan. Mad Song the second	59
19. The Lunatic Lover. Mad Song the third	62
20. The Lady Distracted with Love. Mad Song the fourth	64
21. The Distracted Lover. Mad Song the fifth	65
22. The Frantic Lady. Mad Song the sixth	67
23. Lilli Burlero. By Lord Wharton	68
24. The Braes of Yarrow. In imitation of the ancient Scots manner. By W. Hamilton	70
25. Admiral Hosier's Ghost. By Mr. Glover	74
26. Jemmy Dawson. By Mr. Shenstone	77

BOOK THE SEVENTH.

ESSAY on the Ancient Metrical Romances, Poems on King Arthur, &c.	80
1. The Boy and the Mantle	105
2. The Marriage of Sir Gawaine	112

429364

	PAGE
3. King Ryence's Challenge	121
4. King Arthur's Death. A Fragment	124
5. The Legend of King Arthur	130
6. A Dyttie to Iley Downe	133
7. Glasgerion	134
8. Old Robin of Portingale	137
9. Child Waters	141
10. Phillida and Corydon. By Nich. Breton	147
11. Little Musgrave and Lady Barnard	149
12. The Ew-bughts Marion. A Scottish Song	153
13. The Knight and Shepherd's Daughter	154
14. The Shepherd's Address to his Muse. By N. Breton	157
15. Lord Thomas and Fair Ellinor	159
16. Cupid and Campaspe. By John Lilye	161
17. The Lady turned Serving-man	162
18. Gil [Child] Morrice. A Scottish Ballad	163

BOOK THE EIGHTH.

1. The Legend of Sir Guy	173
2. Guy and Amarant. By Sam. Rowlands	178
3. The Auld Good-Man. A Scottish Song	184
4. Fair Margaret and Sweet William	186
5. Barbara Allen's Cruelty	189
6. Sweet William's Ghost. A Scottish Ballad	191
7. Sir John Grehme and Barbara Allen. Ditto	193
8. The Bailiff's Daughter of Islington	194
9. The Willow Tree. A Pastoral Dialogue	196
10. The Lady's Fall	197
11. Waly, waly, Love be bonny. A Scottish Song	202
12. The Wanton Wife of Bath	204
13. The Bride's Burial	208
14. Dulcina	212
15. The Lady Isabella's Tragedy	213
16. A Hue and Cry after Cupid. By Ben Jonson	216
17. The King of France's Daughter	218
18. The Sweet Neglect. By Ben Jonson	225
19. The Children in the Wood	225
20. A Lover of late was I	230
21. The King and the Miller of Mansfield	231
22. The Shepherd's Resolution. By Geo. Wither	239
23. Queen Bido, or the Wandering Prince of Troy	241
24. The Witches' Song. By Ben Jonson	245
25. Robin Good-fellow	247
26. The Fairy Queen	251
27. The Fairies' Farewell. By Dr. Corbet	253

BOOK THE NINTH.

	PAGE
1. The Birth of St. George.	258
2. St. George and the Dragon	266
3. Love will find out the Way.	274
4. Lord Thomas and Fair Annet. A Scottish Ballad	275
5. Unfading Beauty. By Tho. Carew.	279
6. George Barnwell	279
7. The Stedfast Shepherd. By George Wither	290
8. The Spanish Virgin, or Effects of Jealousy	292
9. Jealousy, Tyrant of the Mind. By Dryden	296
10. Constant Penelope	297
11. To Lucasta, on going to the Wars. By Col. Lovelace	300
12. Valentine and Ursine	301
13. The Dragon of Wantley.	313
14. St. George for England. The first Part	320
15. St. George for England. The second Part. By J. Gribb	324
16. Margaret's Ghost. By David Mallet	337
17. Lucy and Colin. By Thomas Tickell	340
18. The Boy and the Mantle, revised, &c.	342
19. The ancient Fragment of the Marriage of Sir Gawaine	349
Glossary	357
Index.	381

An ordinary SONG or BALLAD, that is the delight of the common people, cannot fail to please all such readers as are not unqualified for the entertainment by their affectation or their ignorance; and the reason is plain, because the same paintings of Nature which recommend it to the most ordinary reader, will appear beautiful to the most refined.

ADDISON, in SPECTATOR, No. 70.

RELIQUES
OF
ANCIENT POETRY, &c.

BOOK VI.

I.

The Complaint of Conscience.

I SHALL begin this Sixth Book with an old allegoric Satire: a manner of moralizing, which, if it was not first introduced by the author of *Pierce Plowman's Visions*, was at least chiefly brought into repute by that ancient satirist. It is not so generally known that the kind of verse used in this ballad hath any affinity with the peculiar metre of that writer, for which reason I shall throw together some cursory remarks on that very singular species of versification, the nature of which has been so little understood.

ON THE ALLITERATIVE METRE, WITHOUT RHYME,
IN PIERCE PLOWMAN'S VISIONS.

We learn from Wormius,¹ that the ancient Islandic poets used a great variety of measures: he mentions 136 different kinds, without including *rhyme*, or a correspondence of final syllables: yet this was occasionally used, as appears from the *Ode of Egil*, which Wormius hath inserted in his book.

He hath analyzed the structure of one of these kinds of verse, the harmony of which neither depended on the quantity of the syllables, like that of the ancient Greeks and Romans, nor on the rhymes at the end, as in modern poetry, but consisted altogether in alliteration, or a certain artful repetition of the sounds in the middle of the verses. This was adjusted according to certain rules of their prosody, one of

¹ *Literatura Runica*. Hafniæ, 1636, 4to.—1651, fol. The Islandic language is of the same origin as our Anglo-Saxon, being both dialects of the ancient Gothic or Teutonic.—Vide Hiccesii Præfat. in *Grammat. Anglo-Saxon*, and *Mæso-Goth*. 4to, 1689.

which was that every distich should contain at least three words beginning with the same letter or sound. Two of these correspondent sounds might be placed either in the first or second line of the distich, and one in the other; but all three were not regularly to be crowded into one line. This will be best understood by the following examples,²

“*Meire og Minne*
Mogu heimdaller.”

“*Gab Ginunga*
Enn Gras huerge.”

There were many other little niceties observed by the Islandic poets who, as they retained their original language and peculiarities longer than the other nations of Gothic race, had time to cultivate their native poetry more, and to carry it to a higher pitch of refinement, than any of the rest.

Their brethren, the Anglo-Saxon poets, occasionally used the same kind of alliteration, and it is common to meet in their writings with similar examples of the foregoing rules. Take an instance or two in modern characters:³

“*Skeop tha and Skyrede*
Skyppend ure.”

“*Ham and Heahsetl*
Heofena rikes.”

I know not, however, that there is anywhere extant an entire Saxon poem all in this measure. But distichs of this sort perpetually occur in all their poems of any length.

Now, if we examine the versification of *Pierce Plowman's Visions*, we shall find it constructed exactly by these rules; and therefore each line, as printed, is in reality a distich of two verses, and will, I believe, be found distinguished as such, by some mark or other in all the ancient MSS., viz.

“In a Somer Season, | when ‘hot’⁴ was the Sunne,
I Schope me into Shroubs, | as I a Shepe were;
I Habite as an Harmet | unholy of werkes,
Went Wyde in this world | Wonders to heare,” &c.

So that the author of this poem will not be found to have invented any new mode of versification, as some have supposed, but only to have retained that of the Old Saxon and Gothic poets, which was probably never wholly laid aside, but occasionally used at different intervals: though the ravages of time will not suffer us now to produce a regular series of poems entirely written in it.

There are some readers whom it may gratify to mention, that these *Visions of Pierce* [*i. e.* Peter] *the Plowman*, are attributed to Robert Langland, a secular priest, born at Mortimer's Cleobury, in Shropshire, and Fellow of Oriel College in Oxford, who flourished in the reigns of Edward III. and Richard II., and published his poem a few years after

² Vide Hickes, *Antiq. Literatur. Septentrional.* tom. i. p. 217.

³ *Ibid.*

⁴ So I would read with Mr. Warton, rather than either ‘soft,’ as in MS. or ‘set,’ as in P.C.C.

1350. It consists of xx Passus or Breaks,⁵ exhibiting a series of visions, which he pretends happened to him on Malvern Hills in Worcestershire. The author excels in strong allegoric painting, and has with great humour, spirit, and fancy, censured most of the vices incident to the several professions of life; but he particularly inveighs against the corruption of the clergy, and the absurdities of superstition. Of this work I have now before me four different editions in black-letter quarto. Three of them are printed in 1550 by Robert Crowley dwelling in Elye rentes in Holburne. It is remarkable that two of these are mentioned in the title-page as both of the second impression, though they contain evident variations in every page.⁶ The other is said to be newly imprinted after the authors olde copy . . . by Owen Rogers, Feb. 21, 1561.

As Langland was not the first, so neither was he the last that used this alliterative species of versification. To Rogers' edition of the *Visions* is subjoined a poem, which was probably writ in imitation of them, entitled *Pierce the Plowman's Crede*. It begins thus:

“Cros, and Curteis Christ, this beginning spede
For the Faders Frendshipe, that Fourmed heaven,
And through the Special Spirit, that Sprong of hem tweyne,
And al in one godhed endles dwelleth.”

The author feigns himself ignorant of his Creed, to be instructed in which he applies to the four religious orders, viz. the gray friers of St. Francis, the black friers of St. Dominic, the Carmelites or white friers, and the Augustines. This affords him occasion to describe, in very lively colours, the sloth, ignorance, and immorality of those reverend drones. At length he meets with Pierce, a poor ploughman, who resolves his doubts, and instructs him in the principles of true religion. The author was evidently a follower of Wicliff, whom he mentions (with honour) as no longer living.⁷ Now that reformer died in 1384. How long after his death this poem was written, does not appear.

In the Cotton Library is a volume of ancient English poems,⁸ two of which are written in this alliterative metre, and have the division of the lines into distichs distinctly marked by a point, as is usual in old poetical MSS. That which stands first of the two (though perhaps the latest written) is entitled *The Sege of I Erlam* [*i. e.* Jerusalem], being

⁵ The poem properly contains xxi. parts: the word *Passus*, adopted by the author, seems only to denote the break or division between two parts, though by the ignorance of the printer applied to the parts themselves. —See vol. ii. book vii. preface to ballad iii., where *Passus* seems to signify *Pause*.

⁶ That which seems the first of the two, is thus distinguished in the title-page, *nowe the seconde tyme imprinted by Roberte Crowlye*: the other thus, *nowe the second time imprinted by Robert Crowley*. In the former, the folios are thus erroneously numbered, 39, 39, 41, 63, 43, 42, 45, &c. The booksellers of those days were not ostentatious of multiplying editions.

⁷ Signature **Ƨ ii.**

Caligula A. ij. fol. 109, 123.

an old fabulous legend composed by some monk, and stuffed with marvellous fignments concerning the destruction of the holy city and temple. It begins thus :

"In Tyberius Tyme . the Trewe emperour
Syr Sesar hymself . bested in Rome
Whyll Pylat was Provoste . under that Prynce ryche
And Jewes Justice also . of Judeas londe
Herode under empere . as Herytage wolde
Kyng," &c.

the other is entitled *Chevalere Assigne* [or *De Cigne*], that is, "The Knight of the Swan," being an ancient romance, beginning thus :

"All-Weldyng God . Whene it is his Wylle
Wele he Wereth his Werke . With his owene honde
For ofte Harmes were Hente . that Helle wene myzte
Nere the Hyznes of Hym . that lengeth in Hevene
For this," &c.

Among Mr. Garrick's Collection of old Plays⁹ is a prose narrative of the adventures of this same Knight of the Swan, "newly translated out of Frenshe into Englyshe, at thinstigation of the puyssaunt and illustrious prynce, lorde Edward duke of Buckynghame." This lord, it seems, had a peculiar interest in the book, for in the preface the translator tells us, that this "highe dygne and illustrious prynce my lorde Edward by the grace of god Duke of Buckyngham, erle of Hereforde, Stafford, and Northampton, desyrnge cotydally to encrease and augment the name and fame of such as were relucant in vertuous feates and triumphant actes of chyvalry, and to encourage and styre every lusty and gentell herte by the exemplyfacyon of the same, havng a goodli booke of the highe and miraculous histori of a famous and puyssaunt kyng, named Oryant, sometime reynynge in the parties of beyonde the sea, havng to his wife a noble lady; of whome she conceyved sixe sonnes and a daughter, and chylded of them at one only time; at whose byrthe echone of them had a chayne of sylver at their neckes, the whiche were all touned by the provydenche of god into whyte swannes, save one, of the whiche this present hystory is compyled, named Helyas, the knight of the swanne of whom finally is dyscended my sayde lorde. The whiche ententilly to have the sayde hystory more amply and unyversally knownen in this hys natif countre, as it is in other, hath of hys hie bonutie by some of his faithful and trusti servauntes cohorted mi mayster Wynkin de Worde¹ to put the said vertuous hystory in prynte . . . at whose instigation and stiring I (Roberte Copland) have me applied, moienng the helpe of god, to reduce and translate it into our maternal and vulgare english tonge after the capacite and rudenesse of my weke entendement."

⁹ K. vol. x.

¹ W. de Worde's edit. is in 1512.—See Ames, p. 92. Mr. G.'s copy is—
"Printed at London by me William Copland."

—A curious picture of the times! While in Italy literature and the fine arts were ready to burst forth with classical splendour under Leo. X., the first peer of this realm was proud to derive his pedigree from a fabulous knight of the swan.²

To return to the metre of *Pierce Plowman*. In the folio MS. so often quoted in these volumes are two poems written in that species of versification. One of these is an ancient allegorical poem entitled *Death and Life* (in two fitts or parts, containing 458 distichs), which, for aught that appears, may have been written as early, if not before, the time of Langland. The first forty lines are broke, as they should be, into distichs, a distinction that is neglected in the remaining part of the transcript, in order, I suppose, to save room. It begins,

“*Christ Christen king,
that on the Crosse tholed;
Hadd Paines and Passyons
to defend our soules;
Give us Grace on the Ground
the Greatlye to serve,
For that Royall Red blood
that Rann from thy side.*”

The subject of this piece is a vision, wherein the poet sees a contest for superiority between “our lady Dame LIFE” and the “ugly fiend Dame DEATH;” who, with their several attributes and concomitants, are personified in a fine vein of allegoric painting. Part of the description of Dame LIFE is,

“*Shee was Brighter of her Blee,
then was the Bright sonn:
Her Rudd Redder then the Rose,
that on the Rise hangeth:
Meekely smiling with her Mouth,
and Merry in her lookes;
Ever Laughing for Love,
as she Like would.
And as shee came by the Bankes,
the Boughes eche one
They Lowted to that Ladye,
and Layd forth their branches;
Blossomes and Burgens
Breathed full sweete;
Flowers Flourished in the Frith,
where shee Forth stepped;
And the Grasse, that was Gray,
Greened belive.*”

DEATH is afterwards sketched out with a no less bold and original pencil.

² He is said in the story-book to be the grandfather of Godfrey of Boulogne, through whom I suppose the duke made out his relation to him. Th's duke was beheaded May 17, 1521, 13 Henry VIII.

The other poem is that which is quoted in page 266 of vol. i., and which was probably the last that was ever written in this kind of metre in its original simplicity, unaccompanied with rhyme. It should have been observed above, in page 266, that in this poem the lines are throughout divided into distichs. thus :

“ *Grant Gracious God,
Grant me this time,*” &c.

It is entitled *Scottish Fielde* (in 2 FITTS, 420 distichs), containing a very circumstantial narrative of the battle of Flodden, fought Sept. 9, 1513: at which the author seems to have been present, from his speaking in the first person plural :

“ Then WE Tild downe OUR Tents,
that Told were a thousand.”

In the conclusion of the poem he gives this account of himself :

“ He was a *Gentleman by Jesu*,
that this *Gest*³ made :
Which *Say* but as he *Sayd*⁴
for *Sooth* and noe other.
At *Bagily* that *Bearne*
his *Biding* place had ;
And his ancestors of old time
have *yearded*⁵ *there* longe,
Before *William Conquerour*
this *Cuntry* did inhabitt.
Jesus Bring ‘ *them* ’⁶ to *Blisse*,
that *Brought* us forth of *BALE*,
That hath *Hearkned* me *Heare*
or *Heard* my *TALE*.”

The village of Bagily or Baguleigh is in Cheshire, and had belonged to the ancient family of Legh for two centuries before the battle of Flodden. Indeed, that the author was of that country, appears from other passages in the body of the poem, particularly from the pains he takes to wipe off a stain from the Cheshiremen, who, it seems, ran away in that battle; and from his encomiums on the Stanleys, Earls of Derby, who usually headed that county. He laments the death of James Stanley, Bishop of Ely, as what had recently happened when

³ Jest. MS.

⁴ Probably corrupted for—“Says but as he Saw.”

⁵ Yeardeð, *i. e.* buried, earthed, earded. It is common to pronounce “earth,” in some parts of England, “yearth,” particularly in the North.—Pitcottie, speaking of James III., slain at Bannockburn, says, “Nae man wot whar they yeardeð him.”

⁶ ‘us,’ MS. In the second line above, the MS. has ‘bidding.’

this poem was written; which serves to ascertain its date, for that prelate died March 22, 1514-5.

Thus have we traced the Alliterative Measure so low as the sixteenth century. It is remarkable, that all such poets as used this kind of metre, retained along with it many peculiar Saxon idioms, particularly such as were appropriated to poetry: this deserves the attention of those who are desirous to recover the laws of the ancient Saxon Poesy, usually given up as inexplicable: I am of opinion that they will find what they seek in the metre of *Pierce Plowman*.⁷

About the beginning of the sixteenth century, this kind of versification began to change its form: the author of *Scottish Field*, we see, concludes his poem with a couplet in rhyme: this was an innovation that did but prepare the way for the general admission of that more modish ornament: till at length the old uncouth verse of the ancient writers would no longer go down without it. Yet when rhyme began to be superadded, all the niceties of alliteration were at first retained along with it, and the song of *Little John Nobody* exhibits this union very clearly. By degrees, the correspondence of final sounds engrossing the whole attention of the poet, and fully satisfying the reader, the internal embellishment of alliteration was no longer studied, and thus was this kind of metre at length swallowed up and lost in our common Burlesque Alexandrine, or Anapestic verse,⁸ now never used but in ballads and pieces of light humour, as in the following song of *Conscience*, and in that well-known doggrel,

“A cobbler there was, and he lived in a stall.”

But although this kind of measure hath with us been thus degraded, it still retains among the French its ancient dignity; their grand

⁷ And in that of Robert of Gloucester.—See the next note.

⁸ Consisting of four anapests (˘ ˘ ˘) in which the accent rests upon every third syllable. This kind of verse, which I also call the burlesque Alexandrine (to distinguish it from the other Alexandrines of eleven and fourteen syllables, the parents of our lyric measure: see examples, vol. i., p. 345, &c.) was early applied by Robert of Gloucester to serious subjects. That writer's metre, like this of Langland's, is formed on the Saxon models (each verse of his containing a Saxon distich); only instead of the internal alliterations adopted by Langland, he rather chose final rhymes, as the French poets have done since. Take a specimen:

“The Saxons tho in ther power, tho thii were so rive,
Seve kingdoms made in Engelonde, and sutlie but vive:
The king of Northomberlond, and of Eastangle also,
Of Kent, and of Westsex, and of the March, therto.”

Robert of Gloucester wrote in the western dialect, and his language differs exceedingly from that of other contemporary writers, who resided in the metropolis, or in the midland counties. Had the Heptarchy continued, our English language would probably have been as much distinguished for its different dialects as the Greek; or at least as that of the several independent states of Italy

heroic verse of twelve syllables⁹ is the same genuine offspring of the old alliterative metre of the ancient Gothic and Francic poets, stript like our Anapestic of its alliteration, and ornamented with rhyme; but with this difference, that whereas this kind of verse hath been applied by us only to light and trivial subjects, to which, by its quick and lively measure, it seemed best adapted, our poets have let it remain in a more lax unconfined state,¹ as a greater degree of severity and strictness would have been inconsistent with the light and airy subjects to which they have applied it. On the other hand, the French having retained this verse as the vehicle of their epic and tragic flights, in order to give it a stateliness and dignity, were obliged to confine it to more exact laws of scansion; they have therefore limited it to the number of twelve syllables, and by making the cæsura or pause as full and distinct as possible, and by other severe restrictions, have given it all the solemnity of which it was capable. The harmony of both, however, depends so much on the same flow of cadence and disposal of the pause, that they appear plainly to be of the same original; and every French heroic verse evidently consists of the ancient distich of their Francic ancestors: which, by the way, will account to us why this verse of the French so naturally resolves itself into two complete hemistichs. And, indeed, by making the cæsura or pause always to rest on the last syllable of a word, and by making a kind of pause in the sense, the French poets do in effect reduce their hemistichs to two distinct and independent verses; and some of their old poets have gone so far as to make the two hemistichs rhyme to each other.²

⁹ Or of thirteen syllables, in what they call a feminine verse. It is remarkable that the French alone have retained this old Gothic metre for their serious poems; while the English, Spaniards, &c., have adopted the Italic verse of ten syllables, although the Spaniards, as well as we, anciently used a short-lined metre. I believe the success with which Petrarch, and perhaps one or two others, first used the heroic verse of ten syllables in Italian poesy, recommended it to the Spanish writers; as it also did to our Chaucer, who first attempted it in English; and to his successors Lord Surrey, Sir Thomas Wyatt, &c.; who afterwards improved it and brought it to perfection. To Lord Surrey we also owe the first introduction of blank verse in his versions of the second and fourth books of the *Æneid*, 1557, 4to.

¹ Thus our poets use this verse indifferently with twelve, eleven, and even ten syllables. For though regularly it consists of four anapests (˘ ˘ ˘) or twelve syllables, yet they frequently retrench a syllable from the first or third anapest, and sometimes from both; as in these instances from Prior, and from the following song of *Conscience*;

“Whō hās eēr beēn āt Pārīs, mūst nēeds knōw thē Grēve,
Thē fatāl rētrēt ōf th’ ūnfōrtūnātē brāve.
Hē stēpt tō hīm strāight, ānd dīd hīm rēquire.”

² See instances in *L’Hist. de la Poésie Française*, par Massieu, &c. In the same book are also specimens of alliterative French verses.

After all, the old alliterative and anapestic metre of the English poets, being chiefly used in a barbarous age and in a rude unpolished language, abounds with verses defective in length, proportion, and harmony, and therefore cannot enter into a comparison with the correct versification of the best modern French writers; but making allowances for these defects, that sort of metre runs with a cadence so exactly resembling the French heroic Alexandrine, that I believe no peculiarities of their versification can be produced which cannot be exactly matched in the alliterative metre. I shall give, by way of example, a few lines from the modern French poets, accommodated with parallels from the ancient poem of *Life and Death*; in these I shall denote the cæsura or pause by a perpendicular line, and the cadence by the marks of the Latin quantity.

<i>Lě sŭccēs fŭt toŭjōurs</i>		<i>ŭn ěnfānt dē l'audāce</i> ;
All shall drŷe with thē dints		thāt I dēal with mŷ hānds.
<i>L'hōmmē prŭdēnt cōit trōp</i>		<i>l'illŭsion lē sŭit,</i>
Yōndēr dāmsēl is dēath		thāt drēssēth hēr tō smite.
<i>L'ĭntrēpĭlē cōit miēux</i>		<i>ēt lē fantōme fŭit,</i> ³
Whēn shē dōlēfŭllŷ sāw		hōw shē dāng dōwnē hĭr fōlke.
<i>Mēme āux yeŭx dē l'ĭnjŭste</i>		<i>ŭn ĭnjŭste ěst hōrrĭblē.</i> ⁴
Thēn shē cāst ŭp ā crŷe		tō thē high king of hēavēn.
<i>Dŭ mēnsōngē toŭjōurs</i>		<i>lē vrāi dēmēurē māitrē,</i>
Thōu shālt bittērlyē bŷe		ōr ělse thē bōokē fāilēth.
<i>Pōŭr pārōitre hōnnēte hōmme</i>		<i>ěn ŭn mōt, ĭl fāut l'ětre.</i> ⁵
Thŭs I fāred thrōughē ā frŷthe		whēre thē flōwērs wēre mānŷe.

To conclude: the metre of *Pierce Plowman's Visions* has no kind of affinity with what is commonly called blank verse; yet has it a sort of harmony of its own, proceeding not so much from its alliteration, as from the artful disposal of its cadence and the contrivance of its pause; so that when the ear is a little accustomed to it it is by no means displeasing, but claims all the merit of the French heroic numbers, only far less polished; being sweetened, instead of their final rhymes, with the internal recurrence of similar sounds.

This Essay will receive illustration from another specimen in Warton's *History of English Poetry*, vol. i. p. 309, being the fragment of a MS. poem on the subject of Alexander the Great, in the Bodleian Library which he supposes to be the same with number 44, in the Ashmole MS., containing 27 passus, and beginning thus :

“When:er folk fastid [feasted, *qu.*] and fed,
fayne wolde thei her [i. e. *hear*]
Some firand thing,” &c.

³ Catalina, A. 3.⁴ Boileau, Sat.⁵ Boil., Sat. 11.

It is well observed by Mr. Tyrwhitt, on Chaucer's sneer at this old alliterative metre (vol. iii. p. 305), viz.

“—— I am a Sotherne [i. e. *Southern*] man,
I cannot geste, rom, .am, raf, by my letter,”

that the fondness for this species of versification, &c., was retained longest in the Northern provinces; and that the author of *Pierce Plowman's Visions* is, in the best MSS., called William, without any surname.—See vol. iv. p. 74.

ADDITIONS TO THE ESSAY ON THE ALLITERATIVE METRE.

Since the foregoing Essay was first printed the Editor hath met with some additional examples of the old alliterative metre.

The first is in MS.,⁶ which begins thus:

“Crist Crowned Kyng, that on Cros didest,⁷
And art Comfort of all Care, thow⁸ kind go out of Cours,
With thi Halwes in Heven Heried mote thu be,
And thy Worshipful Werkes Worshiped evre,
That suche Sondry Signes Shewest unto man,
In Dremyng, in Drecchyng,⁹ and in Derke swevenes.”

The author, from this præmium, takes occasion to give an account of a dream that happened to himself; which he introduces with the following circumstances:

“Ones y me Ordayned, as y have Ofte doon,
With Frendes, and Felawes, Frendemen, and other;
And Caught me in a Company on Corpus Christi even,
Six, other¹ Seven myle, oute of Southampton,
To take Melodye, and Mirthes, among my Makes;
With Redyng of ROMAUNCES, and Revelyng among,
The Dym of the Derknesse Drewe me into the west;
And beGon for to spryng in the Grey day.
Than Lift y up my Lyddes, and Loked in the sky,
And Knewe by the Kende Cours, hit clered in the est:
Blyve y Busked me down, and to Bed went,
For to Comforte my Kynde, and Cacche a slepe.”

He then describes his dream:

“Methought that y Hoved on High on an Hill,
And loked Down on a Dale Depest of othre;
Ther y Sawe in my Sichte a Selecouthe peple;

⁶ In a small 4to MS. containing 38 leaves, in private hands.

⁷ Didst dye.

⁸ Being overpowered.

⁸ Though.

¹ i. e. either, or.

The *Multitude* was so *Moche*, it *Mighte* not be nombred.
Metaoughte y herd a *Crowned Kyng*, of his *Comunes axe*
A Soleyne ² *Subsidie*, to *Susteyne* his *werres*.

* * * * *

With that a Clerk *Kneled* adowne and *Carped* these wordes,
Liege Lord, yif it you *Like* to *Listen* a while,
Som Sawes of *Salomon* y shall you *Shewe Sone*."

The writer then gives a solemn lecture to kings on the art of governing. From the demand of subsidies "to susteyne his werres," I am inclined to believe this poem was composed in the reign of King Henry V., as the MS. appears from a subsequent entry to have been written before the 9th of Henry VI. The whole poem contains but 146 lines.

The Alliterative Metre was no less popular among the old Scottish poets, than with their brethren on this side the Tweed. In Maitland's Collection of ancient Scottish Poems, MS. in the Pepysian Library, is a very long poem in this species of versification, thus inscribed :

"HEIR begins the Tretis of the Twa Marriit Wemen and the Wedo, compylit be Maister William Dunbar.³

"Upon the *Midsummer* evven *Mirriest* of *nichtis*
I Muvit furth *alane* *quhen* as *Midnight* was *past*
Besyde ane *Gudlie Grene Garth*,⁴ full of *Gay flouris*
Hegeit ⁵ of ane *Huge Hicht* with *Hawthorne treeis*
Quairon ane *Bird* on ane *Bransche* so *Birst* out *hir notis*
That nevir ane *Blythfuller Bird* was on the *Beuche* ⁶ *hard*," &c.

The author pretends to overhear three gossips sitting in an arbour and revealing all their secret methods of alluring and governing the other sex: it is a severe and humorous satire on bad women, and nothing inferior to Chaucer's Prologue to his *Wife of Bath's Tale*. As Dunbar lived till about the middle of the sixteenth century, this poem was probably composed after *Scottish Field* (described above in p. 6), which is the latest specimen I have met with written in England. This poem contains about 500 lines.

But the current use of the Alliterative Metre in Scotland appears more particularly from those popular vulgar prophecies which are still printed for the use of the lower people in Scotland, under the names of Thomas the Rymer, Marvellous Merling, &c. This collection

² Solemn.

³ Since the above was written, this poem hath been printed in "Ancient Scottish Poems, &c., from the MS. Collection of Sir R. Maitland, of Lethington, knight, of London, 1786," 2 vols. 12mo. The two first lines are here corrected by that edition.

⁴ Garden.

⁵ Hedged.

⁶ Bough.

seems to have been put together after the accession of James I. to the crown of England, and most of the pieces in it are in the metre of *Pierce Plowman's Visions*. The first of them begins thus :

“Merling sayes in his book, who will *Read Right*,
Although his Sayings be uncouth, they Shall be true found.
In the seventh chapter, read Whoso Will,
One thousand and more after Christ's birth,” &c.

And the *Prophesie of Beid* :

“Betwixt the chief of Summer and the Sad winter;
Before the Heat of summer Happen shall a war
That Enrop's lands Earnestly shall be wrought
And Earuest Envy shall last but a while,” &c.

So again the *Prophesie of Berlington* :

“When the Ruby is Raised, Rest is there none,
But much Rancour shall Rise in River and plain,
Much Sorrow is Seen through a Suth-hound
That beares Hornes in his Head like a wyld Hart,” &c.

In like metre is the *Prophesie of Waldhave* :

“Upon Lowdon Law alone as I Lay,
Looking to the Lennox, as me Lief thought,
The first Morning of May, Medicine to seek
For Malice and Melody that Moved me sore,” &c.

And lastly, that entitled the *Prophesie of Gildas* :

“When holy kirk is Wracked, and Will has no Wit,
And Pastors are Pluckt, and Pil'd without Pity,
When Idolatry Is In ENS and RE,
And spiritual pastours are vexed away,” &c.

It will be observed in the foregoing specimens that the alliteration is extremely neglected, except in the third and fourth instances, although all the rest are written in imitation of the cadence used in this kind of metre. It may perhaps appear from an attentive perusal, that the poems ascribed to Berlington and Waldhave are more ancient than the others: indeed, the first and fifth appear evidently to have been new modelled, if not entirely composed, about the beginning of the last century, and are probably the latest attempts ever made in this species of verse.

In this and the foregoing Essay are mentioned all the specimens I have met with of the Alliterative Metre without rhyme; but instances occur som times in old manuscripts of poems written both with final rhymes and the internal cadence and alliterations of the metre of *Pierce Plowman*.

END OF THE ESSAY.

The following Song, entitled *The Complaint of Conscience*, is printed from the Editor's folio manuscript. Some corruptions in the old copy are here corrected ; but with notice to the reader wherever it was judged necessary by inclosing the corrections between inverted 'commas.'

As I walked of late by 'an' wood side,
 To God for to meditate was my entent,
 Where under a hawthorne I suddenlye spyed
 A silly poore creature ragged and rent ;
 With bloody teares his face was besprent, 5
 His fleshe and his color consumed away,
 And his garments they were all mire, mucke, and clay.

This made me muse and much 'to' desire
 To know what kind of man hee shold bee ;
 I stept to him straight, and did him require 10
 His name and his secretts to shew unto mee.
 His head he cast up, and wooful was hee.
 "My name," quoth he, "is the cause of my care,
 And makes me scorned and left here so bare."

Then straightway he turnd him and prayd 'me' sit downe,
 "And I will," saithe he, "declare my whole greefe. 16
 My name is called CONSCIENCE :"—wheratt he did frowne,
 He pined to repeate it and grinded his teethe.
 "'Thoughe now, silly wretche, I'm denyed all releef,'
 'Yet' while I was young and tender of yeeres, 20
 I was entertained with kinges and with peeres.

"There was none in the court that lived in such fame,
 For with the kings counsell 'I' sate in commission ;
 Dukes, earles, and barrons esteem'd of my name ;
 And how that I liv'd there needs no repetition. 25
 I was ever holden in honest condition,
 For howsoever the lawes went in Westminster-hall,
 When sentence was given, for me they wold call.

"No incomes at all the landlords wold take,
 But one pore peny that was their fine, 30
 And that they acknowledged to be for my sake.

Ver. 1, one. MS.

V. 15, him. MS.

V. 19, not in MS.

V. 23, he sate. MS.

The poore wold doe nothing without counsell mine;
 I ruled the world with the right line;
 For nothing was passed betweene foe and friend,
 But Conscience was called to bee at 'the' end. 35

"Noe bargaines nor merchandize merchants wold make,
 But I was called a wittnesse therto;
 Noe use for noe money, nor forfeit wold take,
 But I wold controule them if that they did see;
 'And' that makes me live now in great woe, 40
 For then came in Pride, Sathan's disciple,
 That is now entertained with all kind of people;

"He brought with him three, whose names, 'thus they
 call,'
 That is Covetousnes, Lecherye, Usury, beside;
 They never prevail'd till they had wrought my downe-fall
 Soe Pride was entertained, but Conscience decried. 46
 And 'now ever since' abroad have I tryed
 To have had entertainment with some one or other,
 But I am rejected and scorned of my brother.

"Then went I to the Court, the gallants to winn, 50
 But the porter kept me out of the gate.
 To Bartlemew Spittle, to pray for my sinne,
 They bade me goe packe; it was fitt for my state;
 'Goe, goe, threed-bare Conscience, and seeke thee a mate!'
 Good Lord, long preserve my king, prince, and queene,
 With whom evermore I esteemed have been! 56

"Then went I to London, where once I did 'dwell,'
 But they bade away with me when they knew my name;
 'For he will undoe us to bye and to sell!'
 They bade me goe pack me, and hye me for shamo, 60
 They lought at my raggs, and there had good game;
 'This is old threed-bare Conscience that dwelt with
 Saint Peter;'
 But they wold not admitt me to be a chimney-sweeper.

V. 35, an exd. MS
 derided. MS.

V. 43, they be these. MS.
 V. 53, packe me.

V. 46, was
 V. 57, wonne. MS.

"Not one wold receive me, the Lord 'he' doth know.
 I, having but one poor penny in my purse, 65
 On an awle and some patches I did it bestow;
 'For' I thought better cobble shooes than doe worse.
 Straight then all the coblers began for to curse,
 And by statute wold prove me a rogue and forlorne,
 And whipp me out of towne to 'seeke' where I was borne.

"Then did I remember and call to my minde, 71
 The Court of Conscience where once I did sit,
 Not doubting but there I some favor shold find,
 For my name and the place agreed soe fit.
 But there of my purpose I fayled a whit, 75
 For 'thoughe' the judge us'd my name in everye
 'commission,'
 The lawyers with their quilletts wold get 'my' dis-
 mission.

"Then Wesminster-hall was noe place for me;
 Good Lord! how the lawyers began to assemble;
 And fearfull they were lest there I shold bee! 80
 The silly poore clarkes began for to tremble;
 I showed them my cause, and did not dissemble.
 Soe they gave me some money my charges to beare,
 But swore me on a booke I must never come there.

"Next the Merchants said, 'Counterfeite, get thee away,
 Dost thou remember how wee thee fond? 86
 We banisht thee the country beyond the salt sea,
 And sett thee on shore in the New-found land,
 And there thou and wee most friendly shook hand;
 And we were right glad when thou didst refuse us, 90
 For when we wold reape profit here thou woldst accuse
 us.'

'Then had I noe way but for to goe on
 To Gentlemens houses of an ancyent name,
 Declaring my greeffes; and there I made moane,
 'Telling' how their forefathers held me in fame, 95
 And at letting their farmes how always I came.

They sayd, 'Fye upon thee; we may thee curse:
'Theire' leases continue, and we fare the worse.'

"And then I was forced a begging to goe
To husbandmens houses, who greeved right sore, 100
And sware that their landlords had plagued them so,
That they were not able to keepe open doore,
Nor nothing had left to give to the poore.

Therefore to this wood I doe me repayro
With hepps and hawes; that is my best fare. 105

"Yet within this same desert some comfort I have
Of Mercey, of Pittye, and of Almes-deeds,
Who have vowed to company me to my grave.
Wee are 'all' put to silence, and live upon weeds,
'And hence such cold house-keeping proceeds;' 110
Our banishment is its utter decay,
The which the riche glutton will answer one day."

"Why then," I said to him, "me-thinks it were best
To goe to the Clergie; for dailye they preach
Eche man to love you above all the rest; 115
Of Mercey and Pittie, and Almes-'deeds' they teach."

"O," said he, "noe matter of a pin what they preach,
For their wives and their children see hange them
upon,
That whosoever gives almes they will ' give none."

Then laid he him down, and turned him away, 120
And prayd me to goe and leave him to rest.
I told him, I haplie might yet see the day
For him and his fellowes to live with the best.

"First," said he, "banish Pride, then all England were
blest;
For then those wold love us that now sell their
land, 125
And then good 'house-keeping wold revive' out of
hand."

V. 101, so sore. MS.
V. 119, almes-deeds. MS.
kept. MS.

V. 109, ill. MS.

V. 110, not in MS.

V. 126, houses everywhere wold be

' We ought in justice and truth to read 'can.'

II.

Plain Truth and Blind Ignorance.

This excellent old ballad is preserved in the little ancient Miscellany entitled, *The Garland of Goodwill*. Ignorance is here made to speak in the broad Somersetshire dialect. The scene we may suppose to be Glastonbury Abbey.

TRUTH.

“God speed you, ancient father,
And give you a good daye;
What is the cause, I praye you,
So sadly here you staye?
And that you keep such gazing 5
On this decayed place,
The which, for superstition,
Good princes down did raze?”

IGNORANCE.

“Chill tell thee, by my vazen,¹ 10
That zometimes che have knowne
A vair and goodly abbey
Stand here of bricke and stone;
And many a holy vrier,
As ich may say to thee,
Within these goodly cloysters 15
Che did full often zee.”

TRUTH.

“Then I must tell thee, father,
In truthe and veritiè,
A sorte of greater hypocrites
Thou couldst not likely see; 20
Deceiving of the simple
With false and feigned lies:
But such an order truly
Christ never did devise.”

¹ i. e. taithen: as in the midland counties they say housen, closen, for houses, closes. A.

IGNORANCE.

"Chill tell thee my opinion plaine,
 And choul'd that well ye knewe,
 Ich care not for the bible booke,
 'Tis too big to be true. 60
 Our blessed Ladyes psalter
 Zhall for my money goe;
 Zuch pretty prayers, as there bee,²
 The bible cannot zhowe."

TRUTH.

"Nowe hast thou spoken trulye, 65
 For in that book indeede
 No mention of Our Lady,
 Or Romish saint we read;
 For by the blessed Spirit
 That book indited was, 70
 And not by simple persons,
 As was the foolish masse."

IGNORANCE.

"Cham zure they were not voolishe
 That made the masse, che trowe;
 Why, man, 'tis all in Latine, 75
 And vooles no Latine knowe.
 Were not our fathers wise men,
 And they did like it well,
 Who very much rejoyced
 To heare the zaering bell? " 80

TRUTH.

"But many kinges and prophets,
 As I may say to thee,
 Have wisht the light that you have
 And could it never see;
 For what art thou the better 85
 A Latin song to heare,
 And understandest nothing,
 That they sing in the quiere? "

² Probably alluding to the illuminated Psalters, Missals, &c.

IGNORANCE.

"O hold thy peace, che pray thee,
 The noise was passing trim 90
 To heare the vriers zinging
 As we did enter in ;
 And then to zee the rood-loft
 Zo bravely zet with zaints ;—
 But now to zee them wandring 95
 My heart with zorrow vaints."

TRUTH.

"The Lord did give commandment
 No image thou shouldst make,
 Nor that unto idolatry
 You should your self betake. 100
 The golden calf of Israel
 Moses did therefore spoile ;
 And Baal's priests and temple
 Were brought to utter foile."

IGNORANCE.

"But Our Lady of Walsinghame 105
 Was a pure and holy zaint,
 And many men in pilgrimage
 Did shew to her complaint.
 Yea with zweet Thomas Becket,
 And many other moe. 110
 The holy maid of Kent³ likewise
 Did many wonders zhowe."

TRUTH.

"Such saints are well agreeing
 To your profession sure,
 And to the men that made them 115
 So precious and so pure ;
 The one for being a traytoure
 Met an untimely death ;
 The other eke for treason
 Did end her hateful breath." 120

* By name Eliz. Barton, executed April 21, 1534.—Stow, p. 570.

IGNORANCE.

“ Yea, yea, it is no matter,
 Dispraise them how you wille;
 But zure they did much goodnesse,
 Would they were with us stille !
 We had our holy water, 125
 And holy bread likewise,
 And many holy reliques
 We zaw before our eyes.”

TRUTH.

“ And all this while they fed you
 With vaine and empty showe 130
 Which never Christ commanded,
 As learned doctors knowe.
 Search then the holy scriptures,
 And thou shalt plainly see
 That headlong to damnation 135
 They alway trained thee.”

IGNORANCE.

“ If it be true, good vellowe,
 As thou dost zay to mee,
 Unto my heavenly Fader 140
 Alone then will I flee,
 Believing in the Gospel,
 And passion of his Zon ;
 And with the zubtil papistes
 Ich have for ever done.”



III.

The Wandering Jew.

The story of the Wandering Jew is of considerable antiquity: it had obtained full credit in this part of the world before the year 1228, as we learn from Matthew Paris. For in that year, it seems, there came an Armenian archbishop into England, to visit the shrines and reliques preserved in our churches, who being entertained at the monastery of

St Alban's, was asked several questions relating to his country, &c. Among the rest, a monk, who sat near him, inquired, "If he had ever seen or heard of the famous person named Joseph, that was so much talked of; who was present at our Lord's crucifixion, and conversed with him, and who was still alive in confirmation of the Christian faith." The archbishop answered, That the fact was true. And afterwards one of his train, who was well known to a servant of the abbot's, interpreting his master's words, told them in French, "That his lord knew the person they spoke of very well: that he had dined at his table but a little while before he left the East: that he had been Pontius Pilate's porter, by name Cartaphilus; who, when they were dragging Jesus out of the door of the Judgment-hall, struck him with his fist on the back, saying, "Go faster, Jesus, go faster, why dost thou linger?" Upon which Jesus looked at him with a frown, and said, "I indeed am going, but thou shalt tarry till I come." Soon after he was converted, and baptized by the name of Joseph. He lives for ever, but at the end of every hundred years falls into an incurable illness, and at length into a fit or ecstacy, out of which, when he recovers, he returns to the same state of youth he was in when Jesus suffered, being then about thirty years of age. He remembers all the circumstances of the death and resurrection of Christ, the saints that arose with him, the composing of the Apostles' Creed, their preaching and dispersion; and is himself a very grave and holy person." This is the substance of Matthew Paris's account, who was himself a monk of St. Alban's and was living at the time when this Armenian archbishop made the above relation.

Since his time, several imposters have appeared at intervals under the name and character of the *Wandering Jew*; whose several histories may be seen in Calmet's *Dictionary of the Bible*. See also the *Turkish Spy*, vol. ii. book iii. let. 1. The story that is copied in the following ballad is of one who appeared at Hamburgh in 1547, and pretended he had been a Jewish shoemaker at the time of Christ's crucifixion. The ballad, however, seems to be of later date. It is preserved in black-letter in the Pepys Collection.

WHEN as in faire Jerusalem
 Our Saviour Christ did live,
 And for the sins of all the worlde
 His own deare life did give,
 The wicked Jewes with scoffes and scornes 5
 Did daileye him molest,
 That never till he left his life,
 Our Saviour could not rest.

When they had crown'd his head with thornes,
 And scourg'd him to disgrace, 10
 In scornfull sort they led him forthe
 Unto his dying place,

Where thousand thousands in the streete
Beheld him passe along,
Yet not one gentle heart was there,
That pityed this his wrong. 15

Both old and young reviled him,
As in the streete he wente,
And nought he found but churlish tauntes,
By every ones consente : 20
His owne deare cross he bore himselfe,
A burthen far too great,
Which made him in the streete to fainte,
With blood and water sweat.

Being weary thus, he sought for rest,
To ease his burdened soule,
Upon a stone ; the which a wretch
Did churlishly controule ; 25
And sayd, " Awaye, thou King of Jewes,
Thou shalt not rest thee here ; 30
Pass on ; thy execution place
Thou seest nowe draweth neare."

And thereupon he thrust him thence ;
At which our Saviour sayd,
" I sure will rest, but thou shalt walke,
And have no journey stayed." 35
With that this cursed shoemaker,
For offering Christ this wrong,
Left wife and children, house and all,
And went from thence along. 40

Where after he had seene the bloude
Of Jesus Christ thus shed,
And to the crosse his bodye nail'd,
Away with speed he fled,
Without returning backe againe 45
Unto his dwelling place,
And wandred up and downe the worlde,
A runnagate most base.

No resting could he finde at all,
 No ease, nor hearts content ; 50
 No house, nor home, nor biding place ;
 But wandring forth he went
 From towne to towne in foreigne landes,
 With griev'd conscience still,
 Repenting for the heinous guilt 55
 Of his fore-passed ill.

Thus after some fewe ages past
 In wandring up and downe,
 He much again desired to see
 Jerusalem's renowne. 60
 But finding it all quite destroyd,
 He wandred thence with woe,
 Our Saviours wordes, which he had spoke,
 To verifie and showe.

" I'll rest," sayd hee, " but thou shalt walke ;" 65
 So doth this wandring Jew,
 From place to place, but cannot rest
 For seeing countries newe ;
 Declaring still the power of him,
 Whereas he comes or goes ; 70
 And of all things done in the east,
 Since Christ his death, he showes.

The world he hath still compast round
 And scene those nations strange,
 That hearing of the name of Christ, 75
 Their idol gods doe change :
 To whom he hath told wondrous thinges
 Of time forepast and gone,
 And to the princes of the world
 Declares his cause of moane : 80

Desiring still to be dissolv'd,
 And yeild his mortal breath ;
 But, if the Lord hath thus decreed,
 He shall not yet see death.

For neither lookes he old nor young,
 But as he did those times
 When Christ did suffer on the crosse
 For mortall sinners crimes. 85

He hath past through many a foreigne place,
 Arabia, Egypt, Africa,
 Grecia, Syria, and great Thrace,
 And throughout all Hungaria :
 Where Paul and Peter preached Christ,
 Those blest apostles deare,
 There he hath told our Saviours wordes,
 In countries far and neare. 90 95

And lately in Bohemia,
 With many a German towne,
 And now in Flanders, as tis thought,
 He wandreth up and downe :
 Where learned men with him conferre
 Of those his lingering dayes,
 And wonder much to heare him tell
 His journeyes and his wayes. 100

If people give this Jew an almes,
 The most that he will take
 Is not above a groat a time :
 Which he, for Jesus' sake,
 Will kindlye give unto the poore,
 And thereof make no spare,
 Affirming still that Jesus Christ
 Of him hath dailye care. 105 110

He ne'er was seene to laugh nor smile,
 But weepe and make great moane ;
 Lamenting still his miseries,
 And dayes forepast and gone. 115
 If he heare any one blaspheme,
 Or take God's name in vaine,
 He tells them that they crucifio
 Their Saviour Christe againe. 120

"If you had seene his death," saith he,
 "As these mine eyes have done,
 Ten thousand thousand times would yee
 His torments think upon,
 And suffer for his sake all paine
 Of torments, and all woos:"
 These are his wordes, and eke his life,
 Whereas he comes or goes.

125

IV.

The Lye,

BY SIR WALTER RALEIGH,

is found in a very scarce miscellany, entitled "Davison's Poems, or a poeticall Rapsodie, divided into sixe books. . . . The 4th impression newly corrected and augmented, and put into a forme more pleasing to the reader. Lond. 1621, 12mo." This poem is reported to have been written by its celebrated author the night before his execution, Oct. 29, 1618. But this must be a mistake, for there were at least two editions of Davison's Poems before that time, one in 1608,¹ the other in 1611.² So that unless this poem was an after-insertion in the fourth edit. it must have been written long before the death of Sir Walter: perhaps it was composed soon after his condemnation in 1603.—See Oldys's *Life of Sir Walter Raleigh*, p. 173, fol.

Goe, soule, the bodies guest,
 Upon a thankelesse arrant;
 Feare not to touche the best,
 The truth shall be thy warrant;
 Goe, since I needs must dye,
 And give the world the lye.

5

Goe tell the court it glowes
 And shines like rotten wood;
 Goe tell the church it showes
 What's good, and doth no good;
 If church and court reply,
 Then give them both the lye.

10

¹ Catalogue of T. Rawlinson, 1727.² Catalogue of Sion. Coll. Library. This is either lost or mislaid.

Tell potentates they live
Acting by others actions ;
Not lov'd unlesse they give, 15
Not strong but by their factions ;
If potentates reply,
Give potentates the lye.

Tell men of high condition,
That rule affairs of state, 20
Their purpose is ambition,
Their practise onely hate ;
And if they once reply,
Then give them all the lye.

Tell them that brave it most, 25
They beg for more by spending,
Who in their greatest cost
Seek nothing but commending ;
And if they make reply,
Spare not to give the lye. 30

Tell zeale it lacks devotion ;
Tell love it is but lust ;
Tell time it is but motion ;
Tell flesh it is but dust ;
And wish them not reply, 35
For thou must give the lye.

Tell age it daily wasteth ;
Tell honour how it alters ;
Tell beauty how she blasteth ;
Tell favour how she falters ; 40
And as they shall reply,
Give each of them the lye.

Tell wit how much it wrangles
In tickle points of nicenesse ;
Fell wisdom she entangles 45
Herselfe in over-wisenesse ;
And if they do reply,
Straight give them both the lye.

- Tell physicke of her boldnesse ;
 Tell skill it is pretension ; 50
 Tell charity of coldness ;
 Tell law it is contention ;
 And as they yield reply,
 So give them still the lye.
- Tell fortune of her blindnesse ; 55
 Tell nature of decay ;
 Tell friendship of unkindnesse ;
 Tell justice of delay ;
 And if they dare reply,
 Then give them all the lye. 60
- Tell arts they have no soundnesse,
 But vary by esteeming ;
 Tell schooles they want profoundnesse
 And stand too much on seeming ;
 If arts and schooles reply, 65
 Give arts and schooles the lye.
- Tell faith it's fled the citie ;
 Tell how the countrey erreth ;
 Tell, manhood shakes off pitie ;
 Tell, vertue least preferreth : 70
 And, if they doe reply,
 Spare not to give the lye.
- So when thou hast, as I
 Commanded thee, done blabbing,
 Although to give the lye 75
 Deserves no less than stabbing,
 Yet stab at thee who will,
 No stab the soule can kill.



V.

Verses by King James I.

In the first edition of this book were inserted, by way of specimen of His Majesty's poetic talents, some Punning Verses made on the disputations at Stirling ; but it having been suggested to the Editor, that

the king only gave the quibbling commendations in prose, and that some obsequious court-rhymer put them into metre,¹ it was thought proper to exchange them for two sonnets of King James's own composition. James was a great versifier, and therefore out of the multitude of his poems we have here selected two, which (to show our impartiality) are written in his best and his worst manner. The first would not dishonour any writer of that time; the second is a most complete example of the Bathos.

A SONNET ADDRESSED BY KING JAMES TO HIS SON
PRINCE HENRY.

From King James's Works in folio: where is also printed another, called His Majesty's own Sonnet: it would perhaps be too cruel to infer from thence that this was NOT His Majesty's own Sonnet.

God gives not kings the stile of gods in vaine,
For on his throne his scepter do they swey;
And as their subjects ought them to obey,
So kings should feare and serve their God againe.

If then ye would enjoy a happie reigne, 5
Observe the statutes of our heavenly King;
And from his law make all your laws to spring;
Since his lieutenant here ye should remaine.

Rewarde the just, be stedfast, true, and plaine;
Represse the proud, maintayning aye the right; 10
Walke always so as ever in His sight
Who guardes the godly, plaguing the prophane.
And so ye shall in princely vertues shine,
Resembling right your mightie King divine.

A SONNET OCCASIONED BY THE BAD WEATHER WHICH
HINDERED THE SPORTS AT NEW-MARKET
IN JANUARY, 1616.

This is printed from Drummond of Hawthornden's Works, folio: where also may be seen some verses of Lord Stirling upon this Sonnet, which concludes with the finest anti-climax I remember to have seen.

How cruelly these catives do conspire!
What loathsome love breeds such a baleful band
Betwixt the cankred King of Creta land,²
That melancholy, old and angry sire,

¹ See a folio entitled *The Muses Welcome to King James.* ² Saturn.

And him, who wont to quench debate and ire 5
 Among the Romans when his ports were clos'd!³
 But now his double face is still dispos'd,
 With Saturn's help, to freeze us at the fire.

The earth ore-covered with a sheet of snow,
 Refuses food to fowl, to bird, and beast; 10
 The chilling cold lets every thing to grow,
 And surfeits cattle with a starving feast.
 Curs'd be that love and mought⁴ continue short,
 Which kills all creatures, and doth spoil our sport.

³ Janus.

⁴ i. e. may it

VI.

King John and the Abbot of Canterbury.

The common popular ballad of *King John and the Abbot* seems to have been abridged and modernised about the time of James I. from one much older, entitled *King John and the Bishop of Canterbury*. The Editor's folio MS. contains a copy of this last, but in too corrupt a state to be reprinted; it however afforded many lines worth reviving, which will be found inserted in the ensuing stanzas.

The archness of the following questions and answers hath been much admired by our old ballad-makers; for besides the two copies above mentioned, there is extant another ballad on the same subject (but of no great antiquity or merit), entitled *King Olfrey and the Abbot*.¹ Lastly, about the time of the civil wars, when the cry ran against the bishops, some Puritan worked up the same story into a very doleful ditty, to a solemn tune, concerning "King Henry and a Bishop;" with this stinging moral:

"Unlearned men hard matters out can find,
 When learned bishops princes eyes do blind."

The following is chiefly printed from an ancient black-letter copy, to the tune of "Derry down."

An ancient story Ile tell yon anon
 Of a notable prince, that was called King John;
 And he ruled England with maine and with might,
 For he did great wrong, and maintein'd little right.

¹ See the collection of Historical Ballads, 3 vols., 1727. Mr. Wise supposes Olfrey to be a corruption of Alfred, in his pamphlet concerning the WHITE HORSE in Berkshire, p. 15.

And Ile tell you a story, a story so merrie, 5
Concerning the Abbot of Canturburye ;
How for his house-keeping and high renowne,
They rode poste for him to fair London towne.

An hundred men, the king did heare say,
The abbot kept in his house every day ; 10
And fifty golde chaynes, without any doubt,
In velvet coates waited the abbot about.

“How now, father abbot, I heare it of thee,
Thou keepst a farre better house than mee ;
And for thy house-keeping and high renowne, 15
I feare thou work'st treason against my crown.”

“My liege,” quo' the abbot, “I would it were knowne
I never spend nothing, but what is my owne ;
And I trust your grace will doe me no deere,
For spending of my owne true-gotten geere.” 20

“Yes, yes, father abbot, thy fault it is highe,
And now for the same thou needest must dye ;
For except thou canst answer me questions three,
Thy head shall be smitten from thy bodie.

“And first,” quo' the king, “when I'm in this stead, 25
With my crowne of golde so faire on my head,
Among all my liege-men so noble of birthe,
Thou must tell me to one penny what I am worthe.

“Secondly, tell me, without any doubt,
How soone I may ride the whole world about ; 30
And at the third question thou must not shrink,
But tell me here truly what I do think.”

“O, these are hard questions for my shallow witt,
Nor I cannot answer your grace as yet :
But if you will give me but three weekes space, 35
Ile do my endeavour to answer your grace.”

“Now three weeks space to thee will I give,
And this is the longest time thou hast to live ;
For if thou dost not answer my questions three,
Thy lands and thy livings are forfeit to mee.” 40

Away rode the abbot all sad at that word,
And he rode to Cambridge, and Oxenford ;
But never a doctor there was so wise,
That could with his learning an answer devise.

Then home rode the abbot of comfort so cold, 45
And he mett his shepheard a going to fold :
“ How now, my lord abbot, you are welcome home ;
What newes do you bring us from good King John ? ”

“ Sad newes, sad newes, shepheard, I must give,
That I have but three days more to live ; 50
For if I do not answer him questions three,
My head will be smitten from my bodie.

“ The first is to tell him there in that stead,
With his crowne of golde so fair on his head,
Among all his liege-men so noble of birth, 55
To within one penny of what he is worth.

“ The seconde, to tell him, without any doubt,
How soone he may ride this whole world about ;
And at the third question I must not shrinke,
But tell him there truly what he does thinke.” 60

“ Now cheare up, sire abbot, did you never hear yet,
That a fool he may learn a wise man witt ?
Lend me horse, and serving men, and your apparel,
And I'll ride to London to answere your quarrel.

“ Nay frowne not, if it hath bin told unto mee, 65
I am like your lordship, as ever may bee ;
And if you will but lend me your gowne,
There is none shall knowe us at fair London towne.”

“ Now horses and serving-men thou shalt have,
With sumptuous array most gallant and brave, 70
With crozier, and miter, and rochet, and cope,
Fit to appeare 'fore our fader the pope ”

“ Now, welcome, sire abbot,” the king he did say
“ Tis well thou'rt come back to keepe thy day :
For and if thou canst answer my questions three, 75
Thy life and thy living both saved shall bee.

“And first, when thou seest me here in this stead,
 With my crown of golde so fair on my head,
 Among all my liege-men so noble of birthe,
 Tell me to one penny what I am worth.” 80

“For thirty pence our Saviour was sold
 Amonge the false Jewes, as I have bin told :
 And twenty-nine is the worth of thee,
 For I thinke thou art one penny worser than hee.”

The king he laughed, and swore by St. Bittel,² 85
 “I did not think I had been worth so littel !
 —Now secondly tell mee, without any doubt,
 How soone I may ride this whole world about.”

“You must rise with the sun, and ride with the same
 Until the next morning he riseth againe ; 90
 And then your grace need not make any doubt
 But in twenty-four hours you’ll ride it about.”

The king he laughed, and swore by St. Jone,
 “I did not think it could be gone so soone !
 —Now from the third question thou must not shrink, 95
 But tell me here truly what I do thinke.”

“Yea, that shall I do, and make your grace merry ;
 You thinke I’m the Abbot of Canterbury ;
 But I’m his poor shepheard, as plain you may see,
 That am come to beg pardon for him and for mee.” 100

The king he laughed, and swore by the masse,
 “Ile make thee lord abbot this day in his place !”
 “Now naye, my liege, be not in such speede,
 For alacke I can neither write ne reade.”

“Four nobles a weeke, then, I will give thee, 105
 For this merry jest thou hast showne unto mee ;
 And tell the old abbot when thou comest home,
 Thou hast brought him a pardon from good King John.”

*
 * *

² Meaning probably St. Botolph.

VII.

You Meaner Beauties.

This little sonnet was written by Sir Henry Wotton, Knight, on that amiable princess, Elizabeth, daughter of James I. and wife of the Elector Palatine, who was chosen King of Bohemia, Sep. 5, 1619. The consequences of this fatal election are well known : Sir Henry Wotton, who in that and the following year was employed in several embassies in Germany on behalf of this unfortunate lady, seems to have had an uncommon attachment to her merit and fortunes, for he gave away a jewel worth a thousand pounds, that was presented to him by the emperor, "because it came from an enemy to his royal mistress the Queen of Bohemia."—See Biogr. Britan.

This song is printed from the *Reliquiæ Wottonianæ* 1651, with some corrections from an old MS. copy.

You meaner beauties of the night,
 That poorly satisfie our eies
 More by your number than your light,
 You common people of the skies,
 What are you when the moon shall rise ? 5

Ye violets that first appeare,
 By your pure purple mantles known,
 Like the proud virgins of the yeare,
 As if the Spring were all your own,
 What are you when the rose is blown ? 10

Ye curious chaunters of the wood,
 That warble forth dame Nature's layes,
 Thinking your passions understood
 By your weak accents, what's your praise
 When Philomell her voyce shall raise ? 15

So when my mistris shal be seene
 In sweetnesse of her looks and minde,
 By virtue first, then choyce, a queen,
 Tell me, if she was not design'd
 Th' eclypse and glory of her kind ? 20

VIII.

The Old and Young Courtier.

This excellent old song, the subject of which is a comparison between the manners of the old gentry, as still subsisting in the times of Elizabeth, and the modern refinements affected by their sons in the reigns of her successors, is given, with corrections, from an ancient black-letter copy in the Pepys Collection, compared with another printed among some miscellaneous "poems and songs" in a book entitled *Le Prince d'Amour*, 1660, 8vo.

An old song made by an aged old pate,
Of an old worshipful gentleman who had a greate estate,
That kept a brave old house at a bountiful rate,
And an old porter to relieve the poor at his gate
 Like an old courtier of the queen's,
 And the queen's old courtier.

With an old lady, whose anger one word asswages,
They every quarter paid their old servants their wages,
And never knew what belong'd to coachmen, footmen, nor
 pages,
But kept twenty old fellows with blue coats and badges;
 Like an old courtier, &c.

With an old study fill'd full of learned old books,
With an old reverend chaplain, you might know him by his
 looks;
With an old buttery hatch worn quite off the hooks,
And an old kitchen, that maintain'd half a dozen old cooks;
 Like an old courtier, &c.

With an old hall hung about with pikes, guns and bows,
With old swords and bucklers that had borne many shrewde
 blows,
And an old frize coat to cover his worship's trunk hose,
And a cup of old sherry to comfort his copper nose;
 Like an old courtier, &c.

With a good old fashion, when Christmasse was come,
 To call in all his old neighbours with bagpipe and drum,
 With good chear enough to furnish every old room,
 And old liquor able to make a cat speak, and man dumb
 Like an old courtier, &c.

With an old falconer, huntsman, and a kennel of hounds,
 That never hawked nor hunted but in his own grounds,
 Who, like a wise man, kept himself within his own bounds,
 And when he dyed gave every child a thousand good
 pounds;
 Like an old courtier, &c.

But to his eldest son his house and land he assign'd,
 Charging him in his will to keep the old bountifull mind,
 To be good to his old tenants, and to his neighbours be
 kind;
 But in the ensuing ditty you shall hear how he was inclin'd;
 Like a young courtier of the king's,
 And the king's young courtier.

Like a flourishing young gallant, newly come to his land,
 Who keeps a brace of painted madams at his command,
 And takes up a thousand pound upon his father's land,
 And gets drunk in a tavern, till he can neither go nor
 stand;
 Like a young courtier, &c.

With a new-fangled lady that is dainty, nice and spare,
 Who never knew what belong'd to good housekeeping or
 care,
 Who buyes gandy-color'd fans to play with wanton air,
 And seven or eight different dressings of other womens
 hair;
 Like a young courtier, &c.

With a new-fashion'd hall, built where the old one stood,
 Hung round with new pictures that do the poor no good,

With a fine marble chimney wherein burn neither coal nor wood,
 And a new smooth shovelboard whereon no victuals ne'er stood ;
 Like a young courtier, &c.

With a new study, stuff full of pamphlets and plays,
 And a new chaplain that swears faster than he prays,
 With a new buttery hatch that opens once in four or five days,
 And a new French cook to devise fine kickshaws and toys ;
 Like a young courtier, &c.

With a new fashion when Christmas is drawing on,
 On a new journey to London straight we all must begone,
 And leave none to keep house but our new porter John,
 Who relieves the poor with a thump on the back with a stone ;
 Like a young courtier, &c.

With a new gentleman-usher, whose carriage is compleat,
 With a new coachman, footman and pages to carry up the meat,
 With a waiting-gentlewoman, whose dressing is very neat,
 Who, when her lady has din'd, lets the servants not eat ;
 Like a young courtier, &c.

With new titles of honour bought with his father's old gold,
 For which sundry of his ancestors old manors are sold :
 And this is the course most of our new gallants hold,
 Which makes that good house-keeping is now grown so cold,
 Among the young courtiers of the king,
 Or the king's young courtiers.

* *
 *



IX.

Sir John Suckling's Campaigne.

When the Scottish covenanters rose up in arms, and advanced to the English borders in 1639, many of the courtiers complimented the king by raising forces at their own expense. Among these, none were more distinguished than the gallant Sir John Suckling, who raised a troop of horse, so richly accoutred, that it cost him 12,000*l*. The like expensive equipment of other parts of the army made the king remark, that "the Scots would fight stoutly, if it were but for the Englishmen's fine cloaths." [Lloyd's Memoirs.] When they came to action, the rugged Scots proved more than a match for the fine showy English : many of whom behaved remarkably ill, and among the rest this splendid troop of Sir John Suckling's.

This humorous pasquil has been generally supposed to have been written by Sir John, as a banter upon himself. Some of his contemporaries, however, attributed it to Sir John Mennis, a wit of those times, among whose poems it is printed in a small poetical miscellany, entitled, "*Musarum delieie: or the Muses' recreation, containing several pieces of poetique wit, 2nd edition. By Sir J. M. [Sir John Mennis] and Ja. S. [James Smith.] London. 1656, 12mo.*" [See Wood's *Athenæ*, ii. 397, 418.] In that copy is subjoined an additional stanza, which probably was written by this Sir John Mennis, viz.—

"But now there is peace, he's return'd to increase
His money, which lately he spent-a;
But his lost honour must lye still in the dust;
At Barwick away it went-a."

Sir John he got him an ambling nag,
To Scotland for to ride-a,
With a hundred horse more, all his own he swore,
To guard him on every side-a.

No errant-knight ever went to fight 5
With halfe so gay a bravado,
Had you seen but his look, you'd have sworn on a book,
Hee'd have conquer'd a whole armado.

The ladies ran all to the windows to see
So gallant and warlike a sight-a, 10
And as he pass'd, they said with a sigh,
"Sir John, why will you go fight-a?"

But he, like a cruel knight, spurr'd on,
 His heart would not relent-a,
 For, till he came there, what had he to fear, 15
 Or why should he repent-a ?

The king (God bless him !) had singular hopes
 Of him and all his troop-a :
 The borderers they, as they met him on the way,
 For joy did hollow and whoop-a. 20

None lik'd him so well as his own colonell,
 Who took him for John de Wert-a ;
 But when there were shows of gunning and blows,
 My gallant was nothing so pert-a.

For when the Scots army came within sight, 25
 And all prepared to fight-a,
 He ran to his tent ; they ask'd what he meant
 He swore he must needs goe sh*te-a.

The colonell sent for him back agen,
 To quarter him in the van-a, 30
 But Sir John did swear, he would not come there
 To be kill'd the very first man-a.

To cure his fear, he was sent to the reare,
 Some ten miles back, and more-a ;
 Where Sir John did play at trip and away, 35
 And ne'er saw the enemy more-a.

V. 22. John de Wert was a German general of great reputation, and the terror of the French in the reign of Louis XIII. Hence his name became proverbial in France, where he was called De Vert.—See Bayle's Dictionary.

X.

To Althea from Prison.

This excellent sonnet, which possessed a high degree of fame among the old Cavaliers, was written by Colonel Richard Lovelace, during his confinement in the Gate-house, Westminster : to which he was committed by the House of Commons, in April, 1642, for presenting a petition from

the county of Kent, requesting them to restore the king to his rights, and to settle the government. See Wood's *Athenæ*, vol. ii. p. 228, and Lysons' *Enviions of London*, vol. i. p. 109; where may be seen at large the affecting story of this elegant writer, who, after having been distinguished for every gallant and polite accomplishment, the pattern of his own sex, and the darling of the ladies, died in the lowest wretchedness, obscurity, and want, in 1658.

This song is printed from a scarce volume of his poems, entitled *Lucasta*, 1649, 12mo, collated with a copy in the Editor's folio MS.

- WHEN Love with unconfinèd wings
 Hovers within my gates,
 And my divine Althea brings
 To whisper at my grates;
 When I lye tangled in her haire 5
 And fetter'd with her eye,
 The birds that wanton in the aire
 Know no such libertye.
- When flowing cups run swiftly round
 With no allaying Thames, 10
 Our carelesse heads with roses crown'd,
 Our hearts with loyal flames;
 When thirsty griefe in wine we steepe,
 When healths and draughts goe free,
 Fishes that tipple in the deepe 15
 Know no such libertie.
- When, linnet-like confinèd, I
 With shriller note shall sing
 The mereye, sweetness, majestyo
 And glories of my king; 20
 When I shall voyce aloud how good
 He is, how great should be,
 Th' enlargèd windes that curlc tho flood
 Know no such libertie.
- Stone walls doe not a prison make, 25
 Nor iron barres a cage,
 Mindes, innocent and quiet, take
 That for an hermitage.

Ver. 10, W th woe-allaying themes. MS. Thames is here used for water in general.

If I have freedom in my love,
And in my soule am free, 30
Angels alone that soare above
Enjoy such libertie.



XI.

The Downfall of Charing-Cross.

Charing-cross, as it stood before the civil wars, was one of those beautiful Gothic obelisks erected to conjugal affection by Edward I., who built such an one wherever the hearse of his beloved Eleanor rested in its way from Lincolnshire to Westminster. But neither its ornamental situation, the beauty of its structure, nor the noble design of its erection, (which did honour to humanity,) could preserve it from the merciless zeal of the times: for, in 1647, it was demolished by order of the House of Commons, as popish and superstitious. This occasioned the following not unhumorous sarcasm, which has been often printed among the popular sonnets of those times.

The plot referred to in ver. 17 was that entered into by Mr. Waller the poet, and others, with a view to reduce the city and tower to the service of the king, for which two of them, Nathaniel Tomkins and Richard Chaloner, suffered death, July 5, 1643.—*Vide* Athen. Ox. ii. 24.

UNDONE, undone the lawyers are,
 They wander about the towne,
 Nor can find the way to Westminster,
 Now Charing-cross is downe ;
 At the end of the Strand they make a stand, 5
 Swearing they are at a loss,
 And chaffing say that's not the way,
 They must go by Charing-cross.

The Parliament to vote it down
 Conceived it very fitting, 10
 For fear it should fall and kill them all
 In the house, as they were sitting.
 They were told, god-wot, it had a plot,
 Which made them so hard-hearted
 To give command it should not stand, 15
 But be taken down and carted.

- Men talk of plots, this might have been worse
 For anything I know,
 Than that Tomkins and Chaloner
 Were hang'd for long agoe. 20
 Our Parliament did that prevent,
 And wisely them defended,
 For plots they will discover still
 Before they were intended.
- But neither man, woman, nor child, 25
 Will say, I'm confident,
 They ever heard it speak one word
 Against the Parliament.
 An informer swore, it letters bore,
 Or else it had been freed. 30
 I'll take, in troth, my Bible oath,
 It could neither write nor read.
- The committee said that verily
 To popery it was bent ;
 For ought I know it might be so, 35
 For to church it never went.
 What with excise, and such device,
 The kingdom doth begin
 To think you'll leave them ne'er a cross,
 Without doors nor within. 40
- Methinks the common-council shou'd
 Of it have taken pity,
 'Cause, good old cross, it always stood
 So firmly to the city.
 Since crosses you so much disdain, 45
 Faith, if I were as you,
 For fear the king should rule again,
 I'd pull down Tiburn too.

* * * Whitelocke says, " May 7, 1643, Cheapside-cross and other crosses were voted down," &c. But this vote was not put in execution with regard to Charing-cross till four years after, as appears from Lilly's ' Observations on the Life, &c. of King Charles,' viz. " Charing-cross we know, was pulled down 1647, in June, July, and August. Part of the stones were converted to pave before White-hall. I have seen knife-hafts

made of some of the stones, which, being well polished, looked like marble." Ed. 1715, p. 18, 12mo.

See an account of the pulling down Cheapside-cross, in the Supplement to *Gent. Mag.* 1764.

XII.

Loyalty Confined.

This excellent old song is preserved in David Lloyd's "Memoires of those that suffered in the cause of Charles I.," London, 1668, fol. p. 96. He speaks of it as the composition of a worthy personage, who suffered deeply in those times, and was still living with no other reward than the conscience of having suffered. The author's name he has not mentioned, but if tradition may be credited, this song was written by S^r Roger L'Estrange. Some mistakes in Lloyd's copy are corrected by two others, one in MS., the other in the "Westminster Drollery, or a choice Collection of Songs and Poems, 1671," 12mo.

BEAT on, proud billows ! Boreas blow !

Swell, curled waves, high as Jove's roof !

Your incivility doth show,

That innocence is tempest-proof ;

Though surly Nereus frown, my thoughts are calm ; 5

Then strike, Affliction, for thy wounds are balm.

That which the world miscalls a jail,

A private closet is to me ;

Whilst a good conscience is my bail,

And innocence my liberty. 10

Locks, bars, and solitude, together met,

Make me no prisoner, but an anchoret.

I, whilst I wisht to be retir'd,

Into this private room was turn'd :

As if their wisdoms had conspir'd 15

The salamander should be burn'd ;

Or like those sophists, that would drown a fish

I am constrain'd to suffer what I wish.

The cynick loves his poverty ;

The pelican her wilderness ; 20

And 'tis the Indian's pride to be
 Naked on frozen Caucasus;
 Contentment cannot smart; stoicks we see
 Make torments easie to their apathy.

These manacles upon my arm 25
 I, as my mistress' favours wear;
 And for to keep my ancles warm
 I have some iron shackles there;
 These walls are but my garrison; this cell,
 Which men call jail, doth prove my citadel. 30

I'm in the cabinet lockt up,
 Like some high-prized margarite,
 Or, like the great mogul or pope,
 Am cloyster'd up from publick sight;
 Retiredness is a piece of majesty, 35
 And thus, proud sultan, I'm as great as thee.

Here sin for want of food must starve,
 Where tempting objects are not seen;
 And these strong walls do only serve
 To keep vice out, and keep me in; 40
 Malice of late's grown charitable sure,
 I'm not committed, but am kept secure.

So he that struck at Jason's life,¹
 Thinking t' have made his purpose sure,
 By a malicious friendly knife 45
 Did only wound him to a cure;
 Malice, I see, wants wit; for what is meant
 Mischief oft-times proves favour by th' event.

When once my princee affliction hath,
 Prosperity doth treason seem; 50
 And to make smooth so rough a path,
 I can learn patience from him;
 Now not to suffer shews no loyal heart,
 When kings want ease subjects must bear a part.

¹ See this remarkable story in Cicero de Nat. Deorum, lib. iii. c. xxviii.
 Cic. de Offic. l. i. c. xxx.; see also Val. Max. l. viii.

- What though I cannot see my king 55
 Neither in person or in coin,
 Yet contemplation is a thing
 That renders what I have not, mine ;
 My king from me what adamant can part,
 Whom I do wear engraven on my heart? 60
- Have you not seen the nightingale,
 A prisoner like, coopt in a cage,
 How doth she chaunt her wonted tale
 In that her narrow hermitage ?
 Even then her charming melody doth prove, 65
 That all her bars are trees, her cage a grove.
- I am that bird, whom they combine
 Thus to deprive of liberty ;
 But though they do my corps confine,
 Yet maugre hate, my soul is free ; 70
 And though immur'd, yet can I chirp and sing
 Disgrace to rebels, glory to my king.
- My soul is free as ambient air,
 Although my baser part's immew'd,
 Whilst loyal thoughts do still repair 75
 T' accompany my solitude ;
 Although rebellion does my body binde,
 My king alone can captivate my minde.



XIII.

Verses by King Charles E.

" This prince, like his father, did not confine himself to prose : Bishop Burnet has given us a pathetic elegy, said to be written by Charles in Carisbrooke Castle [in 1648]. The poetry is most uncouth and unharmonious, but there are strong thoughts in it, some good sense, and a strain of majestic piety."—Walpole's *Royal and Noble Authors*, v. i.

It is in his *Memoirs of the Duke of Hamilton*, p. 379, that Burnet hath preserved this elegy, which he tells us he had from a gentleman, who waited on the king at the time when it was written, and copied it out from the original. It is there entitled, "MAJESTY IN MISERY : OR AN IMPLORATION TO THE KING OF KINGS."

Hume hath remarked of these stanzas, "that the truth of the sentiment, rather than the elegance of the expression, renders them very pathetic."—See his History, 1763, 4to, vol. v. pp. 437. 442. which is no bad comment upon them.—These are almost the only verses known of Charles's composition. Indeed, a little poem, *On a Quiet Conscience*, printed in the Poetical Calendar, 1763, vol. viii., is attributed to King Charles I.; being reprinted from a thin 8vo, published by Nahum Tate, called "Miscellanea Sacra, or Poems on Divine and Moral Subjects."

GREAT Monarch of the world, from whose power springs
 The potency and power of kings,
 Record the royal woe my suffering sings ;
 And teach my tongue, that ever did confine
 Its faculties in truth's scraphick line, 5
 To track the treasons of thy foes and mine.

Nature and law, by thy divine decree,
 (The only root of righteous royaltie)
 With this dim diadem invested me ;

With it, the sacred scepter, purple robe, 10
 The holy unction and the royal globe :
 Yet am I levell'd with the life of Job.

The fiercest furies that do daily tread
 Upon my grief, my grey discrowned head,
 Are those that owe my bounty for their bread. 15

They raise a war, and christen it THE CAUSE,
 While sacrilegious hands have best applause,
 Plunder and murder are the kingdom's laws ;

Tyranny bears the title of taxation,
 Revenge and robbery are reformation, 20
 Oppression gains the name of sequestration.

My loyal subjects, who in this bad season
 Attend me (by the law of God and reason,)
 They dare impeach and punish for high treason.

Next at the clergy do their furies frown, 25
 Pious episcopacy must go down,
 They will destroy the crosier and the crown.

Churchmen are chain'd, and schismaticks are freed,
 Mechanicks preach, and holy fathers bleed,
 The crown is crucified with the creed. 30

The church of England doth all factions foster,
The pulpit is usurpt by each impostor,
Extempore excludes the *Paternoster*.

The Presbyter and Independent seed
Springs with broad blades. To make religion bleed 35
Herod and Pontius Pilate are agreed.

The corner stone's misplac'd by every pavier :
With such a bloody method and behaviour
Their ancestors did crucifie our Saviour.

My royal consort, from whose fruitful womb 40
So many princes legally have come,
Is forc'd in pilgrimage to seek a tomb.

Great Britain's heir is forced into France,
Whilst on his father's head his foes advance :
Poor child ! he weeps out his inheritance. 45

With my own power my majesty they wound,
In the king's name the king himself's uncrown'd :
So doth the dust destroy the diamond.

With propositions daily they enchant
My people's ears, such as do reason daunt, 50
And the Almighty will not let me grant.

They promise to erect my royal stem,
To make me great, t' advance my diadem
If I will first fall down, and worship them !

But for refusal they devour my thrones, 55
Distress my children, and destroy my bones ;
I fear they'll force me to make bread of stones.

My life they prize at such a slender rate
That in my absence they draw bills of hate,
To prove the king a traytor to the state. 60

Felons obtain more privilege than I :
They are allow'd to answer ere they die ;
'Tis death for me to ask the reason why.

But, sacred Saviour, with thy words I woo
Thee to forgive and not be bitter to 65
Such as thou know'st do not know what they do.

For since they from their Lord are so disjointed,
 As to condemn those edicts he appointed,
 How can they prize the power of his anointed ?

Augment my patience, nullifie my hate, 70
 Preserve my issue, and inspire my mate;
 Yet, though we perish, BLESS THIS CHURCH and STATE.



XIV.

The Sale of Rebellious Household Stuff.

This sarcastic exultation of triumphant loyalty is printed from an old black-letter copy in the Pepys Collection, corrected by two others, one of which is preserved in "A choice collection of 120 loyal songs," &c. 1684, 12mo.—To the tune of *Old Simon the king*.

REBELLION hath broken up house,
 And hath left me old lumber to sell;
 Come hither and take your choice,
 I'll promise to use you well.
 Will you buy the old speaker's chair ? 5
 Which was warm and easie to sit in,
 And oft hath been clean'd I declare,
 When as it was fouler than fitting.
 Says old Simon the king, &c.

Will you buy any bacon-fitches, 10
 The fattest, that ever were spent ?
 They're the sides of the old committees,
 Fed up in the Long Parliament.
 Here's a pair of bellows and tongs,
 And for a small matter I'll sell ye 'um ; 15
 They are made of the presbyters' lungs
 To blow up the coals of rebellion.
 Says old Simon, &c.

I had thought to have given them once
 To some black-smith for his forge ; 20
 But now I have considered on't,
 They are consecrate to the church ;

So I'll give them unto some quire,
 They will make the big organs roar,
 And the little pipes to squeake higher 25
 Than ever they could before.
 Says old Simon, &c.

Here's a couple of stools for sale,
 One's square, and t' other is round ;
 Betwixt them both the tail 30
 Of the Rump fell down to the ground.
 Will you buy the states council-table,
 Which was made of the good wain Scot ?
 The frame was a tottering Babel
 To uphold the Independent plot. 35
 Says old Simon, &c.

Here's the becsom of Reformatiou,
 Which should have made clean the floor,
 But it swept out the wealth of the nation,
 And left us dirt good store. 40
 Will you buy the states spinning-wheel,
 Which spun for the roper's trade ?
 But better it had stood still,
 For now it has spun a fair thread.
 Says old Simon, &c. 45

Here's a glyster-pipe well try'd,
 Which was made of a butcher's stump,¹
 And has been safely apply'd
 To cure the colds of the rump.
 Here's a lump of Pilgrims-Salve, 50
 Which once was a justice of peace
 Who Noll and the Devil did serve ;
 But now it is come to this.
 Says old Simon, &c.

Here's a roll of the states tobacco, 55
 If any good fellow will take it ;
 No Virginia had e'er such a smack-o,
 And I'll tell you how they did make it :

¹ Alluding probably to Major-General Harrison, a butcher's son, who assisted Cromwell in turning out the Long Parliament, April 20, 1653.

- 'Tis th' Engagement and Covenant cookt
 Up with the Abjuration oath ; 60
 And many of them, that have took't,
 Complain it was foul in the mouth.
 Says old Simon, &c.
- Yet the ashes may happily serve
 To cure the scab of the nation, 65
 When e'er 't has an itch to swerve
 To Rebellion by innovation.
 A Lanthorn here is to be bought,
 The like was scarce ever gotten,
 For many plots it has found out 70
 Before they ever were thought on.
 Says old Simon, &c.
- Will you buy the Rump's great saddle,
 With which it jockey'd the nation?
 And here is the bitt and the bridle, 75
 And curb of Dissimulation :
 And here's the trunk-hose of the Rump,
 And their fair dissembling cloak,
 And a Presbyterian jump,
 With an Independent smock. 80
 Says old Simon, &c.
- Will you buy a Conscience oft turn'd,
 Which serv'd the high-court of justice,
 And stretch'd until England it mourn'd ;
 But Hell will buy that if the worst is. 85
 Here's Joan Cromwell's kitchen-stuff tub,
 Wherein is the fat of the Rumpers,
 With which old Noll's horns she did rub,
 When he was got drunk with false bumpers.
 Says old Simon, &c. 90
- Here's the purse of the public faith ;
 Here's the model of the Sequestration,
 When the old wives upon their good troth,
 Lent thimbles to ruine the nation.

Ver. 86. This was a cant name given to Cromwell's wife by the Royalists, though her name was Elizabeth. She was taxed with exchanging the kitchen-stuff for the candles used in the Protector's household, &c. See *Gent. Mag.* for March, 1788, p. 242.

Here's Dick Cromwell's Protectorship, 95
 And here are Lambert's commissions,
 And here is Hugh Peters his scrip
 Cramm'd with the tumultuous Petitions.
 Says old Simon, &c.

And here are old Noll's brewing vessels, 100
 And here are his dray, and his slings;
 Here are Hewson's awl, and his bristles,
 With diverse other odd things:
 And what is the price doth belong
 To all these matters before ye? 105
 I'll sell them all for an old song,
 And so I do end my story.
 Says old Simon, &c.

V. 94. See Grey's *Hudibras*, pt. 1. cant. ii. v. 570, &c.

V. 100, 102. Cromwell had in his younger years followed the brewing trade at Huntingdon. Col. Hewson is said to have been originally a cobbler.



XV.

The Baffled Knight, or Lady's Policy.

Given (with some corrections) from a MS. copy, and collated with two printed ones in Roman character in the Pepys collection.

THERE was a knight was drunk with wine,
 A riding along the way, sir;
 And there he met with a lady fine,
 Among the cocks of hay, sir.

"Shall you and I, O lady faire, 5
 Among the grass lye down-a,
 And I will have a special care
 Of rumpling of your gown-a?"

"Upon the grass there is a dewe
 Will spoil my damask gowne, sir; 10
 My gowne and kirtle they are newe,
 And cost me many a crowne, sir."

- “I have a cloak of scarlet red,
Upon the ground I'll throwe it;
Then, lady faire, come, lay thy head;
We'll play, and none shall knowe it.” 15
- “O yonder stands my steed so free
Among the cocks of hay, sir;
And if the pinner should chance to see,
He'll take my steed away, sir.” 20
- “Upon my finger I have a ring,
Its made of finest gold-a,
And, lady, it thy steed shall bring
Out of the pinner's fold-a.”
- “O go with me to my father's hall;
Fair chambers there are three, sir;
And you shall have the best of all,
And I'll your chamberlaine bee, sir.” 25
- He mounted himself on his steed so tall,
And her on her dapple gray, sir;
And there they rode to her father's hall,
Fast pricking along the way, sir. 30
- To her father's hall they arrived strait;
'Twas moated round about-a;
She slipt herself within the gate,
And lockt the knight without-a. 35
- “Here is a silver penny to spend,
And take it for your pain, sir;
And two of my father's men I'll send
To wait on you back again, sir.” 40
- He from his scabbard drew his brand,
And wiped it upon his sleeve-a:
“And cursed,” he said, “be every man
That will a maid believe-a!”
- She drew a bodkin from her haire,
And whip'd it upon her gown-a:
“And curs'd be every maiden faire
That will with men lye down-a!” 15

"A herb there is, that lowly grows,
And some do call it rue, sir ; 50
The smallest dunghill cock that crows
Would make a capon of you, sir.

"A flower there is, that shineth bright,
Some call it mary-gold-a ;
He that wold not when he might, 55
He shall not when he wold-a."

The knight was riding another day,
With cloak and hat and feather,
He met again with that lady gay,
Who was angling in the river. 60

"Now, lady faire, I've met with you,
You shall no more escape me ;
Remember, how not long agoe
You falsely did intrap me."

The lady blushed scarlet red, 65
And trembled at the stranger :
"How shall I guard my maidenhead
From this approaching danger?"

He from his saddle down did light,
In all his riche attyer, 70
And cryed, "As I am a noble knight,
I do thy charms admyer."

He took the lady by the hand,
Who seemingly consented ;
And would no more disputing stand : 75
She had a plot invented.

"Looke yonder, good Sir Knight, I pray,
Methinks I now discover,
A riding upon his dapple gray,
My former constant lover." 80

On tip-toe peering stood the knight,
Fast by the river's brink-a ;
The lady pusht with all her might :
'Sir Knight, now swim or sink-a."

- O'er head and ears he plunged in, 85
 The bottom faire he sounded ;
 Then rising up, he cried amain,
 " Help, helpe, or else I'm drowneded !"
- " Now, fare-you-well, Sir Knight, adieu !
 You see what comes of fooling ; 90
 That is the fittest place for you ;
 Your courage wanted cooling."
- Ere many days, in her father's park,
 Just at the close of eve-a
 Again she met with her angry sparke ; 95
 Which made this lady grieve-a.
- " False lady, here thou'rt in my powre,
 And no one now can hear thee ;
 And thou shalt sorely rue the hour
 That e'er thou dar'dst to jeer me. 100
- " I pray, Sir Knight, be not so warm
 With a young silly maid-a ;
 I vow and swear I thought no harm :
 'Twas a gentle jest I playd-a."
- " A gentle jest, in soothe," he cryd, 105
 " To tumble me in and leave me !
 What if I had in the river dy'd ?——
 That fetch will not deceive me.
- " Once more I'll pardon thee this day,
 Tho' injur'd out of measure ; 110
 But then prepare without delay
 To yield thee to my pleasure."
- " Well then, if I must grant your suit,
 Yet think of your boots and spurs, sir :
 Let me pull off both spur and boot, 115
 Or else you cannot stir, sir."
- He set him down upon the grass
 And begg'd her kind assistance ;
 " Now," smiling thought this lovely lass,
 " I'll make you keep your distance." 120

Then pulling off his boots half-way :
" Sir Knight, now I'm your betters ;
You shall not make of me your prey ;
Sit there like a knave in fetters."

The knight when she had served soe, 125
He fretted, fum'd, and grumbled ;
For he could neither stand nor goe,
But like a cripple tumbled.

" Farewell, Sir Knight, the clock strikes ten,
Yet do not move nor stir, sir ; 130
I'll send you my father's serving men
To pull off your boots and spurs, sir.

" This merry jest you must excuse,
You are but a stingless nettle ;
You'd never have stood for boots and shoes, 135
Had you been a man of mettle."

All night in grievous rage he lay,
Rolling upon the plain-a ;
Next morning a shepherd past that way,
Who set him right again-a. 140

Then mounting upon his steed so tall,
By hill and dale he swore-a :
" I'll ride at once to her father's hall ;
She shall escape no more-a.

" I'll take her father by the beard ; 145
I'll challenge all her kindred ;
Each dastard soul shall stand affeard ;
My wrath shall no more be hindred."

He rode unto her father's house,
Which every side was moated ; 150
The lady heard his furious vows,
And all his vengeance noted.

'Thought shee, " Sir Knight, to quench your rage,
Once more I will endeavour ;
This water shall your fury 'swage, 155
Or else it shall burn for ever."

- Then faining penitence and feare,
 She did invite a parley :
 “ Sir Knight, if you’ll forgive me heare,
 Henceforth I’ll love you dearly. 160
- “ My father he is now from home,
 And I am all alone, sir ;
 Therefore a-cross the water come ;
 And I am all your own, sir.”
- “ False maid, thou canst no more deceive ; 165
 I scorn the treacherous bait-a ;
 If thou would’st have me thee believe,
 Now open me the gate-a.”
- “ The bridge is drawn, the gate is barr’d ;
 My father he has the keys, sir ; 170
 But I have for my love prepar’d
 A shorter way and easier.
- “ Over the moate I’ve laid a plank
 Full seventeen feet in measure ;
 Then step a-cross to the other bank, 175
 And there we’ll take our pleasure.”
- These words she had no sooner spoke
 But strait he came tripping over :
 The plank was saw’d, it snapping broke,
 And sous’d the unhappy lover. 180

* *
 *

XVI.

Why so Pale?

From Sir John Suckling’s Poems. This sprightly knight was born in 1613, and cut off by a fever about the 29th year of his age.—See above, Song III. of this book.

- Why so pale and wan, fond lover ?
 Prethee why so pale ?
 Will, when looking well can’t move her,
 Looking ill prevail ?
 Prethee why so pale ? 5

Why so dull and mute, young sinner ?
 Prethee why so mute ?
 Will, when speaking well can't win her,
 Saying nothing doe't ?
 Prethee why so mute ? 10

Quit, quit for shame ; this will not move,
 This cannot take her ;
 If of herself she will not love,
 Nothing can make her.
 The devil take her ! 15



XVII.

Old Tom of Bedlam.

MAD SONG THE FIRST.

It is worth attention, that the English have more songs and ballads on the subject of madness, than any of their neighbours. Whether there be any truth in the insinuation, that we are more liable to this calamity than other nations, or that our native gloominess hath peculiarly recommended subjects of this cast to our writers, we certainly do not find the same in the printed collections of French, Italian songs, &c.

Out of a much larger quantity, we have selected half a dozen MAD SONGS for these volumes. The three first are original in their respective kinds ; the merit of the three last is chiefly that of imitation. They were written at considerable intervals of time ; but we have here grouped them together, that the reader may the better examine their comparative merits. He may consider them as so many trials of skill in a peculiar subject, as the contest of so many rivals to shoot in the bow of Ulysses. The two first were probably written about the beginning of the last century ; the third about the middle of it ; the fourth and sixth towards the end ; and the fifth within the eighteenth century.

This is given from the Editor's folio MS. compared with two or three old printed copies.—With regard to the author of this old rhapsody, in Walton's *Complete Angler*, cap. 3, is a song in praise of angling, which the author says was made at his request "by Mr. William Basse, one that has made the choice songs of the *Hunter in his Career*, and of *Tom of Bedlam*, and many others of note," p. 84.—See Sir John Hawkins's curious edition, 8vo, of that excellent old book.

FORTH from my sad and darksome cell,
 Or from the deepe abysses of hell,
 Mad Tom is come into the world againe
 To see if he can cure his distempered braine.

Feares and cares oppresse my soule ;
 Harke, howe the angrie Fureys houle !
 Pluto laughes, and Proserpine is gladd
 To see poore naked Tom of Bedlam madd. 6

Through the world I wander night and day
 To seeke my straggling senses ;
 In angrie moode I mett old Time,
 With his pentarchye of tenses. 10

When me he spyed,
 Away he hyed,
 For time will stay for no man ;
 In vaine with cryes
 I rent the skyes,
 For pity is not common. 15

Cold and comfortless I lye.
 Helpe, oh helpe ! or else I dye.
 Harke ! I heare Apollo's teame,
 The carman 'gins to whistle ;
 Chast Diana bends her bowe,
 The boare begins to bristle. 20

Come, Vulcan, with tools and with tackles,
 To knocke off my troublesome shackles !
 Bid Charles make ready his waine
 To fetch me my senses againe. 25

Last night I heard the dog-star bark,
 Mars met Venus in the darke ;
 Limping Vulcan het an iron barr,
 And furiouslye made at the god of war. 30

Mars with his weapon laid about,
 But Vulcan's temples had the gout,
 For his broad horns did so hang in his light
 He could not see to aim his blowes aright : 35

Mercurye, the nimble post of heaven,
 Stood still to see the quarrell;
 Gorrel-bellyed Bacchus, gyant-like,
 Bestryd a strong-beere barrell. 40

To mee he dranke,
 I did him thanke,
 But I could get no cyder;
 He dranke whole butts
 Till he burst his gutts; 45
 But mine were ne'er the wyder.

Poor naked Tom is very drye;
 A little drinke, for charitye!
 Harke! I hear Acteon's horne.
 The huntsmen whoop and hallowe; 50
 Ringwood, Royster, Bowman, Jowler,
 All the chase do followe.

The man in the moone drinkes clarret,
 Eates powder'd beef, turnip and carret;
 But a cup of old Malaga sack 55
 Will fire the bushe at his backe.



XVIII.

The Distracted Puritan,

MAD SONG THE SECOND,

was written about the begining of the seventeenth century by the witty Bishop Corbet, and is printed from the third edition of his Poems, 2mo, 1672, compared with a more ancient copy in the Editor's folio MS.

AM I mad, O noble Festus,
 When zeal and godly knowledge
 Have put me in hope
 To deal with the Pope
 As well as the best in the college? 5
 Boldly I preach, hate a cross, hate a surplice,
 Mitres, copes, and rochets!

Come hear me pray nine times a day,
And fill your heads with crotchets.

In the house of pure Emanuel ¹ 10
I had my education,
Where my friends surmise
I dazel'd my eyes
With the sight of revelation.
Boldly I preach, &c.

They bound me like a bedlam, 15
They lash'd my four poor quarters.
Whilst this I endure,
Faith makes me sure
To be one of Foxes martyrs.
Boldly I preach, &c.

These injuries I suffer 20
Through antichrist's perswasion.
Take off this chain!
Neither Rome nor Spain
Can resist my strong invasion.
Boldly I preach, &c.

Of the beast's ten horns (God bless us!) 25
I have knock'd off three already;
If they let me alone
I'll leave him none;
But they say I am too heady.
Boldly I preach, &c.

When I sack'd the seven-hill'd city 30
I met the great red dragon;
I kept him aloof
With the armour of proof,
Though here I have never a rag on.
Boldly I preach, &c.

With a fiery sword and target, 35
There fought I with this monster;

Emanuel College, Cambridge, was originally a seminary of Puritans.

But the sons of pride
 My zeal deride,
 And all my deeds misconster.
 Boldly I preach, &c.

I un-hors'd the Whore of Babel 40
 With the lance of Inspiration ;
 I made her stink,
 And spill the drink
 In her cup of abomination.
 Boldly I preach, &c.

I have seen two in a vision 45
 With a flying book ² between them.
 I have been in despair
 Five times in a year,
 And been cur'd by reading Greenham.³
 Boldly I preach, &c.

I observ'd in Perkins' tables ⁴ 50
 The black line of damnation ;
 Those crooked veins
 So stuck in my brains,
 That I fear'd my reprobation.
 Boldly I preach, &c.

In the holy tongue of Canaan 55
 I plac'd my chiefest pleasure,
 Till I prick'd my foot
 With an Hebrew root
 That I bled beyond all measure.
 Boldly I preach, &c.

² Alluding to some visionary exposition of Zech. ch. v. ver. 1 ; or, if the date of this song would permit, one might suppose it aimed at one Coppe, a strange enthusiast, whose life may be seen in Wood's Athen. vol. ii. p. 501. He was author of a book entitled *The Fiery Flying Roll* ; and afterwards published a recantation, part of whose title is, *The Fiery Flying Roll's Wings clipt*, &c.

³ See Greenham's Works, fol. 1605, particularly the tract entitled *A sweet Comfort for an Afflicted Conscience*.

⁴ See Perkins's Works, fol. 1616, vol. i. p. 11 ; where is a large half sheet folded, containing, "A survey, or table, declaring the order of the causes of salvation and damnation, &c.," the pedigree of damnation being distinguished by a broad black zig-zag line.

I appear'd before the Archbishop⁵ 60
 And all the high Commission ;
 I gave him no grace,
 But told him to his face
 That he favour'd superstition.
 Boldly I preach, hate a cross, hate a surplice, 65
 Mitres, copes, and rochets !
 Come hear me pray nine times a day,
 And fill your heads with crotchets.

⁵ Abq. Laud.



XIX.

The Lunatic Lover,

MAD SONG THE THIRD,

as given from an old printed copy in the British Museum, compared with another in the Pepys Collection : both in black-letter.

GRIM king of the ghosts, make haste,
 And bring hither all your train ;
 See how the pale moon does waste,
 And just now is in the wane.
 Come, you night-hags, with all your charms, 5
 And revelling witches away,
 And hug me close in your arms ;
 To you my respects I'll pay.

I'll court you and think you fair,
 Since love does distract my brain ; 10
 I'll go, I'll wed the night-mare,
 And kiss her, and kiss her again ;
 But if she prove peevish and proud,
 Then, a pise on her love, let her go !
 I'll seek me a winding shroud, 15
 And down to the shades below.

A lunacy sad I endure,
Since reason departs away ;
I call to those hags for a cure,
As knowing not what I say. 20
The beauty, whom I do adore,
Now slights me with scorn and disdain ;
I never shall see her more :
Ah ! how shall I bear my pain ?

I ramble and range about 25
To find out my charming saint ;
While she at my grief does flout,
And smiles at my loud complaint.
Distraction I see is my doom,
Of this I am now too sure ; 30
A rival is got in my room
While torments I do endure.

Strange fancies do fill my head ;
While wandering in despair
I am to the desarts lead, 35
Expecting to find her there.
Methinks in a spangled cloud
I see her enthroned on high ;
Then to her I erie aloud,
And labour to reach the sky. 40

When thus I have raved awhile
And wearyed myself in vain,
I lye on the barren soil
And bitterly do complain.
Till slumber hath quieted me 45
In sorrow I sigh and weep ;
The clouds are my canopy
To cover me while I sleep.

I dream that my charming fair
Is then in my rival's bed, 50
Whose tresses of golden hair
Are on the fair pillow bespread.

Then this doth my passion inflame :
 I start, and no longer can lie :
 Ah ! Sylvia, art thou not to blame
 To ruin a lover ? I cry.

55

Grim king of the ghosts, be true,
 And hurry me hence away ;
 My languishing life to you
 A tribute I freely pay.
 To the Elysian shades I post
 In hopes to be freed from care,
 Where many a bleeding ghost
 Is hovering in the air.

60



XX.

The Lady Distracted with Love,

MAD SONG THE FOURTH,

was originally sung in one of Tom D'Urfey's comedies of *Don Quixote*, acted in 1694 and 1696 ; and probably composed by himself. In the several stanzas, the author represents his pretty Mad-woman as, 1, sullenly mad ; 2, mirthfully mad ; 3, melancholy mad ; 4, fantastically mad ; and 5, stark mad. But this and No. XXII. are printed from D'Urfey's *Pills to purge Melancholy*, 1719, vol. i.

From roscie bowers where sleeps the god of love,
 Hither, ye little wanton cupids, fly ;
 Teach me in soft melodious strains to move
 With tender passion my heart's darling joy !
 Ah ! let the soul of musick tune my voice
 To win dear Strephon, who my soul enjoys.

5

Or, if more influencing
 Is to be brisk and airy,
 With a step and a bound,
 With a frisk from the ground,
 I'll trip like any fairy.

10

As once on Ida dancing
 Were three celestial bodies,
 With an air and a face,
 And a shape and a grace, 15
 I'll charm, like beauty's goddess.

Ah! 'tis in vain! 'tis all, 'tis all in vain!
 Death and despair must end the fatal pain:
 Cold, cold despair, disguis'd like snow and rain,
 Falls on my breast; bleak winds in tempests blow; 20
 My veins all shiver and my fingers glow;
 My pulse beats a dead march for lost repose,
 And to a solid lump of ice my poor fond heart is froze.

Or say, ye powers, my peace to crown,
 Shall I thaw myself and drown 25
 Among the foaming billows?
 Increasing all with tears I shed,
 On beds of ooze and crystal pillows,
 Lay down, lay down my love-sick head?

No, no, I'll strait run mad, mad, mad! 30
 That soon my heart will warm;
 When once the sense is fled, is fled,
 Love has no power to charm.
 Wild thro' the woods I'll fly, I'll fly,
 Robes, locks—shall thus—be tore! 35
 A thousand, thousand times I'll dye
 Ere thus, thus, in vain,—ere thus in vain adore.



XXI.

The Distracted Lover,

MAD SONG THE FIFTH,

was written by Henry Carey, a celebrated composer of music at the beginning of the eighteenth century, and author of several little theatrical Entertainments, which the reader may find enumerated in the *Companion to the Play-house*, &c. The sprightliness of this songster's

fancy could not preserve him from a very melancholy catastrophe, which was effected by his own hand. In his Poems, 4to, Lond., 1729, may be seen another Mad Song of this author, beginning thus :

“Gods! I can never this endure,
Death alone must be my cure,” &c.

I go to the Elysian shade
Where sorrow ne’er shall wound me ;
Where nothing shall my rest invade,
But joy shall still surround me.

I fly from Celia’s cold disdain, 5
From her disdain I fly ;
She is the cause of all my pain,
For her alone I die.

Her eyes are brighter than the mid-day sun,
When he but half his radiant course has run, 10
When his meridian glories gaily shine
And gild all nature with a warmth divine.

See yonder river’s flowing tide,
Which now so full appears :
Those streams, that do so swiftly glide, 15
Are nothing but my tears.

There I have wept till I could weep no more,
And curst mine eyes, when they have wept their store ;
Then, like the clouds that rob the azure main,
I’ve drain’d the flood to weep it back again. 20

Pity my pains,
Ye gentle swains!
Cover me with ice and snow,
I scorch, I burn, I flame, I glow !

Furies, tear me, 25
Quickly bear me
To the dismal shades below !
Where yelling and howling,
And grumbling and growling
Strike the ear with horrid woe. 30

Hissing snakes,
 Fiery lakes
 Would be a pleasure and a cure.
 Not all the hells,
 Where Pluto dwells, 55
 Can give such pain as I endure.
 To some peaceful plain convey me,
 On a mossy carpet lay me,
 Fan me with ambrosial breeze,
 Let me die, and so have ease! 40



XXII.

The Frantic Lady.

MAD SONG THE SIXTH.

This, like Number xx., was originally sung in one of D'Urfey's Comedies of *Don Quixote* (first acted about the year 1694), and was probably composed by that popular songster, who died Feb. 26, 1723.

This is printed in the "Hive, a Collection of Songs," 4 vols., 1721, 12mo, where may be found two or three other Mad Songs not admitted into these volumes.

I BURN, my brain consumes to ashes!
 Each eye-ball too like lightning flashes!
 Within my breast there glows a solid fire,
 Which in a thousand ages can't expire!
 Blow, blow, the winds' great ruler! 5
 Bring the Po and the Ganges hither,
 'Tis sultry weather;
 Pour them all on my soul,
 It will hiss like a coal,
 But be never the cooler. 10
 'Twas pride, hot as hell,
 That first made me rebell;
 From love's awful throne a curst angel I fell,
 And mourn now my fate,
 Which myself did create: 15
 Fool, fool, that consider'd not when I was well!

Adieu! ye vain transporting joys!
 Off ye vain fantastic toys!
 That dress this face—this body—to allure!
 Bring me daggers, poison, fire!
 Since scorn is turn'd into desire.
 All hell feels not the rage which I, poor I, endure.

20

XXIII.

Lilli Burlero.

The following rhymes, slight and insignificant as they may now seem, had once a more powerful effect than either the Philippics of Demosthenes or Cicero, and contributed not a little towards the great revolution in 1688. Let us hear a contemporary writer.

"A foolish ballad was made at that time, treating the Papists, and chiefly the Irish, in a very ridiculous manner, which had a burden said to be Irish words, 'Lero, lero, lilliburlero,' that made an impression on the [king's] army, that cannot be imagined by those that saw it not. The whole army, and at last the people, both in city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect."—Burnet.

It was written, or at least republished, on the Earl of Tyrconnel's going a second time to Ireland in October, 1688. Perhaps it is unnecessary to mention, that General Richard Talbot, newly created Earl of Tyrconnel, had been nominated by King James II. to the lieutenantancy of Ireland in 1686, on account of his being a furious papist, who had recommended himself to his bigoted master by his arbitrary treatment of the Protestants in the preceding year, when only lieutenant-general, and whose subsequent conduct fully justified his expectations and their fears. The violence of his administration may be seen in any of the histories of those times: particularly in Bishop King's "State of the Protestants in Ireland," 1691, 4to.

Lilliburlero and *Bullen-a-lah* are said to have been the words of distinction used among the Irish Papists in their massacre of the Protestants in 1611.

Ho! broder Teague, dost hear de decree?

Lilli burlero, bullen a-la.

Dat we shall have a new deputie,

Lilli burlero, bullen a-la.

Lero lero, lilli burlero, lero lero, bullen a-la, 5

Lero lero, lilli burlero, lero lero, bullen a-la.

- Ho! by Shaint Tyburn, it is de Talbote :
 Lilli, &c.
- And he will cut all de English troate.
 Lilli, &c. 16
- Dough by my shoul de English do praat,
 Lilli, &c.
- De law's on dare side, and Creish knows what.
 Lilli, &c.
- But if dispence do come from de Pope, 15
 Lilli, &c.
- We'll hang Magna Charta and dem in a rope.
 Lilli, &c.
- For de good Talbot is made a lord,
 Lilli, &c. 20
- And with brave lads is coming aboard :
 Lilli, &c.
- Who all in France have taken a sware,
 Lilli, &c.
- Dat dey will have no protestant heir. 25
 Lilli, &c.
- Ara ! but why does he stay behind ?
 Lilli, &c.
- Ho ! by my shoul 'tis a protestant wind.
 Lilli, &c. 30
- But see de Tyrconnel is now come ashore,
 Lilli, &c.
- And we shall have commissions gillore.
 Lilli, &c.
- And he dat will not go to de mass, 35
 Lilli, &c.
- Shall be turn out, and look like an ass.
 Lilli, &c.
- Now, now de hercticks all go down,
 Lilli, &c. 40
- By Chrish and Shaint Patrick, de nation's our own.
 Lilli, &c.

- Dare was an old prophesy found in a bog,
 Lilli, &c.
 "Ireland shall be rul'd by an ass and a dog." 45
 Lilli, &c.
- And now dis prophesy is come to pass,
 Lilli, &c.
 For Talbot's de dog, and JA**s is de ass. 50
 Lilli, &c.

* * The foregoing song is attributed to Lord Wharton in a small pamphlet, entitled, "A true relation of the several facts and circumstances of the intended riot and tumult on Queen Elizabeth's birthday," &c. Third edition, London, 1712, price 2d. See p. 5, viz. "A late Viceroy [of Ireland], who has so often boasted himself upon his talent for mischief, invention, lying, and for making a certain *Lilliburlero Song*; with which, if you will believe himself, he sung a deluded Prince out of three Kingdoms."

V. 43. What follows is not in some copies.

XXIV.

The Braes of Yarrow,

IN IMITATION OF THE ANCIENT SCOTS MANNER,

was written by William Hamilton, of Bangour, Esq., who died March 25, 1754, aged 50. It is printed from an elegant edition of his Poems, published at Edinburgh, 1760, 12mo. This song was written in imitation of an old Scottish ballad on a similar subject, with the same burden to each stanza.

- A. "Busk ye, busk ye, my bonny, bonny bride,
 Busk ye, busk ye, my winsome marrow;
 Busk ye, busk ye, my bonny, bonny bride,
 And think nae mair on the Braes of Yarrow."
- B. "Where gat ye that bonny, bonny bride? 5
 Where gat ye that winsome marrow?"
- A. "I gat her where I dare na weil be seen
 Puing the birks on the Braes of Yarrow."

“ Weep not, weep not, my bonny, bonny bride,
 Weep not, weep not, my winsome marrow ; 10
 Nor let thy heart lament to leive
 Puing the birks on the Braes of Yarrow.”

B. “ Why does she weep, thy bonny, bonny bride ?
 Why does she weep, thy winsome marrow ?
 And why dare ye nae mair weil be seen 15
 Puing the birks on the Braes of Yarrow ? ”

A. “ Lang maun she weep, lang maun she, maun she weep,
 Lang maun she weep with dule and sorrow ;
 And lang maun I nae mair weil be seen
 Puing the birks on the Braes of Yarrow ? 20

“ For she has tint her luvver, luvver dear,
 Her luvver dear, the cause of sorrow ;
 And I hae slain the comliest swain
 That eir pu’d birks on the Braes of Yarrow.

“ Why rins thy stream, O Yarrow, Yarrow, reid ? 25
 Why on thy braes heard the voice of sorrow ?
 And why yon melancholious weids
 Hung on the bonny birks of Yarrow ?

“ What’s yonder floats on the rueful, rueful flude ?
 What’s yonder floats ? O dule and sorrow ! 30
 O ’tis he, the comely swain I slew
 Upon the duleful Braes of Yarrow.

“ Wash, O wash his wounds, his wounds in tears,
 His wounds in tears with dule and sorrow ;
 And wrap his limbs in mourning weids, 35
 And lay him on the Braes of Yarrow.

“ Then build, then build, ye sisters, sisters sad,
 Ye sisters sad, his tomb with sorrow ;
 And weep around in waeiful wise
 His hapless fate on the Braes of Yarrow. 40

“ Curse ye, curse ye, his useless, useless shield,
 My arm that wrought the deed of sorrow,
 The fatal spear that pierc’d his breast,
 His comely breast on the Braes of Yarrow.

- " Did I not warn thee not to, not to luv'e ? 45
 And warn from fight ? but to my sorrow
 Too rashly bauld a stronger arm
 Thou mett'st, and fell'st on the Braes of Yarrow.
- " Sweet smells the birk ; green grows, green grows
 the grass ;
 Yellow on Yarrow's bank the gowan ; 50
 Fair hangs the apple frae the rock ;
 Sweet the wave of Yarrow flowan.
- " Flows Yarrow sweet ? as sweet, as sweet flows Tweed,
 As green its grass, its gowan as yellow,
 As sweet smells on its braes the birk, 55
 The apple frae its rock as mellow ?
- " Fair was thy luv'e, fair, fair indeed thy luv'e,
 In flow'ry bands thou didst him fetter ;
 Tho' he was fair, and weil beluv'd again
 Than me, he never luv'd thee better. 60
- " Busk ye, then busk, my bonny, bonny bride,
 Busk ye, busk ye, my winsome marrow ;
 Busk ye, and luv'e me on the banks of Tweed,
 And think nae mair on the Braes of Yarrow."
- C. " How can I busk a bonny, bonny bride ? 65
 How can I busk a winsome marrow ?
 How luv'e him upon the banks of Tweed
 That slew my luv'e on the Braes of Yarrow ?
- " O Yarrow fields, may never, never rain
 Nor dew thy tender blossoms cover, 70
 For there was basely slain my luv'e,
 My luv'e, as he had not been a lover.
- " The boy put on his robes, his robes of green,
 His purple vest, 'twas my awn sewing :
 Ah ! wretched me ! I little, little kenn'd 75
 He was in these to meet his ruin.
- " The boy took out his milk-white, milk-white steed,
 Unheedful of my dule and sorrow ;
 But ere the toofall of the night
 He lay a corps on the Braes of Yarrow. 80

“ Much I rejoye'd that waeful, waeful day ;
I sang, my voice the woods returning :
But lang ere night the spear was flown
That slew my luvè, and left me mourning.

" What can my barbarous, barbarous father do 85
 But with his cruel rage pursue me ?
 My lover's blood is on thy spear,
 How canst thou, barbarous man, then wooe me ?

“My happy sisters may be, may be proud
With cruel and ungentle scoffin’,
May bid me seek on Yarrow’s Braes
My lover nailed in his coffin.

“ My brother Douglas may upbraid, upbraid,
And strive with threatening words to muve me ;
My luvèr’s blood is on thy spear, 95
How canst thou ever bid me luvè thee ?

“ Yes, yes, prepare the bed, the bed of luvè,
 With bridal sheets my body cover,
 Unbar, ye bridal maids, the door,
 Let in the expected husband-lover. 100

“ But who the expected husband, husband is !
His hands, methinks, are bath'd in slaughter :
Ah me ! what ghastly spectre's you
Comes, in his pale shroud, bleeding after ?

"Pale as he is here lay him, lay him down,
O lay his cold head on my pillow;
Take off, take off these bridal weeds,
And crown my careful head with willow.

105

"Pale tho' thou art, yet best, yet best beluv'd,
 O could my warmth to life restore thee! 110
 Yet lye all night between my breists;
 No youth lay ever there before thee.

“Pale, pale indeed, O lovely, lovely youth !
 Forgive, forgive so foul a slaughter ;
 And lye all night between my breists ;
 No youth shall ever lye there after.”

115

- A. "Return, return, O mournful, mournful bride,
 Return, and dry thy useless sorrow ;
 Thy lover heeds none of thy sighs :
 He lyes a corps in the Bracs of Yarrow." 126

XXV.

Admiral Hosier's Ghost

was a party song written by the ingenious author of *Leonidas*,¹ on the taking of Porto Bello from the Spaniards by Admiral Vernon, Nov. 22, 1739. The case of Hosier, which is here so pathetically represented, was briefly this. In April, 1726, that commander was sent with a strong fleet into the Spanish West Indies, to block up the galleons in the ports of that country ; or, should they presume to come out, to seize and carry them into England : he accordingly arrived at the Bastimentos, near Porto Bello, but being employed rather to overawe than to attack the Spaniards, with whom it was probably not our interest to go to war he continued long inactive on that station, to his own great regret. He afterwards removed to Carthagena, and remained cruising in these seas till far the greater part of his men perished deplorably by the diseases of that unhealthy climate. This brave man, seeing his best officers and men thus daily swept away, his ships exposed to inevitable destruction, and himself made the sport of the enemy, is said to have died of a broken heart. Such is the account of Smollett, compared with that of other less partial writers.

The following song is commonly accompanied with a Second Part, or Answer, which being of inferior merit, and apparently written by another hand, hath been rejected.

As near Porto-Bello lying
 On the gently swelling flood,
 At midnight with streamers flying
 Our triumphant navy rode ;
 There while Vernon sate all-glorious 5
 From the Spaniards' late defeat,
 And his crews, with shouts victorious,
 Drank success to England's fleet,

¹ An ingenious correspondent informs the Editor, that this ballad hath also been attributed to the late Lord Bath.

On a sudden shrilly sounding,
 Hideous yells and shrieks were heard ; 10
 Then each heart with fear confounding
 A sad troop of ghosts appear'd,
 All in dreary hammocks shrouded,
 Which for winding-sheets they wore,
 And with looks by sorrow clouded 15
 Frowning on that hostile shore.

On them gleam'd the moon's wan lustro,
 When the shade of Hosier brave
 His pale bands was seen to muster
 Rising from their wat'ry grave. 20
 O'er the glimmering wave he hy'd him
 Where the Burford² rear'd her sail,
 With three thousand ghosts beside him,
 And in groans did Vernon hail.

" Heed, oh heed our fatal story, 25
 I am Hosier's injur'd ghost,
 You who now have purchas'd glory
 At this place where I was lost !
 Tho' in Porto Bello's ruin
 You now triumph free from fears, 30
 When you think on our undoing
 You will mix your joy with tears.

" See these mournful spectres sweeping
 Ghastly o'er this hated wave,
 Whose wan cheeks are stain'd with weeping . 35
 These were English captains brave
 Mark those numbers pale and horrid .
 Those were once my sailors bold.
 Lo, each hangs his drooping forehead
 While his dismal tale is told. 40

" I, by twenty sail attended,
 Did this Spanish town affright ;
 Nothing then its wealth defended
 But my orders not to fight.

² Admiral Vernon's ship.

- Oh ! that in this rolling ocean 45
 I had cast them with disdain,
 And obey'd my heart's warm motion
 To have quell'd the pride of Spain !
- " For resistance I could fear none,
 But with twenty ships have done 50
 What thou, brave and happy Vernon,
 Hast achiev'd with six alone.
 Then the bastimentos never
 Had our foul dishonour seen,
 Nor the sea the sad receiver 55
 Of this gallant train had been.
- " Thus, like thee, proud Spain dismaying,
 And her galleons leading home,
 Though condemn'd for disobeying
 I had met a traitor's doom ; 60
 To have fallen, my country crying
 ' He has play'd an English part,'
 Had been better far than dying
 Of a griev'd and broken heart.
- " Unrepining at thy glory, 65
 Thy successful arms we hail ;
 But remember our sad story,
 And let Hosier's wrongs prevail.
 Sent in this foul clime to languish,
 Think what thousands fell in vain, 70
 Wasted with disease and anguish,
 Not in glorious battle slain.
- " Hence with all my train attending
 From their oozy tombs below,
 Thro' the hoary foam ascending, 75
 Here I feed my constant woe ;
 Here the bastimentos viewing
 We recal our shameful doom,
 And our plaintive cries renewing
 Wander thro' the midnight gloom. 80

"O'er these waves for ever mourning
 Shall we roam depriv'd of rest,
 If to Britain's shores returning
 You neglect my just request :
 After this proud foe subduing, 85
 When your patriot friends you see,
 Think on vengeance for my ruin,
 And for England sham'd in me."

 XXVI.

Jemmy Dawson.

James Dawson was one of the Manchester rebels, who was hanged, drawn, and quartered on Kennington-common, in the county of Surrey, July 30, 1746.—This ballad is founded on a remarkable fact, which was reported to have happened at his execution. It was written by the late William Shenstone, Esq., soon after the event, and has been printed amongst his posthumous works, 2 vols. 8vo. It is here given from a MS. which contained some small variations from that printed copy.

COME listen to my mournful tale,
 Ye tender hearts, and lovers dear ;
 Nor will you scorn to heave a sigh,
 Nor will you blush to shed a tear.
 And thou, dear Kitty, peerless maid, 5
 Do thou a pensive ear incline ;
 For thou canst weep at every woe,
 And pity every plaint, but mine.
 Young Dawson was a gallant youth,
 A brighter never trod the plain ; 10
 And well he lov'd one charming maid,
 And dearly was he lov'd again.
 One tender maid she lov'd him dear,
 Of gentle blood the damsel came,
 And faultless was her beauteous form, 15
 And spotless was her virgin fame.

- But curse on party's hateful strife
That led the faithful youth astray
The day the rebel clans appear'd :
O had he never seen that day ! 20
- Their colours and their sash he wore,
And in the fatal dress was found ;
And now he must that death endure,
Which gives the brave the keenest wound.
- How pale was then his true love's cheek, 25
When Jemmy's sentence reach'd her ear !
For never yet did Alpine snows
So pale, nor yet so chill appear.
- With faltering voice she weeping said,
" Oh Dawson, monarch of my heart, 30
Think not thy death shall end our loves,
For thou and I will never part.
- " Yet might sweet mercy find a place,
And bring relief to Jemmy's woes ;
O GEORGE, without a prayer for thee 35
My orisons should never close.
- " The gracious prince that gives him life
Would crown a never-dying flame,
And every tender babe I bore
Should learn to lisp the giver's name. 40
- " But though, dear youth, thou should'st be dragg'd
To yonder ignominious tree,
Thou shalt not want a faithful friend
To share thy bitter fate with thee."
- O then her mourning-coach was call'd, 45
The sledge mov'd slowly on before ;
Tho' borne in a triumphal car,
She had not lov'd her favourite more.
- She follow'd him, prepar'd to view
The terrible behests of law ; 50
And the last scene of Jemmy's woes
With calm and stedfast eye she saw.

- Distorted was that blooming face,
Which she had fondly lov'd so long ;
And stifled was that tuneful breath, 55
Which in her praise had sweetly sung ;
- And sever'd was that beauteous neck,
Round which her arms had fondly clos'd ;
And mangled was that beauteous breast,
On which her love-sick head repos'd ; 60
- And ravish'd was that constant heart,
She did to every heart prefer ;
For though it could his king forget,
'Twas true and loyal still to her.
- Amid those unrelenting flames 65
She bore this constant heart to see ;
But when 'twas moulder'd into dust,
" Now, now," she cried, " I'll follow thee."
- " My death, my death alone can show
The pure and lasting love I bore. 70
Accept, O heaven, of woes like ours,
And let us, let us weep no more."
- The dismal scene was o'er and past,
The lover's mournful hearse retir'd ;
The maid drew back her languid head, 75
And sighing forth his name expir'd.
- Tho' justice ever must prevail,
The tear my Kitty sheds is due ;
For seldom shall she hear a tale
Soe sad, so tender, and so true. 80

BOOK VII



I.

Poems on King Arthur, etc.

THE remaining books being chiefly devoted to romantic subjects, may not be improperly introduced with a few slight strictures on the old Metrical Romances: a subject the more worthy attention, as it seems not to have been known to such as have written on the nature and origin of books of chivalry, that the first compositions of this kind were in verse, and usually sung to the harp.

ON THE ANCIENT METRICAL ROMANCES, ETC.

I. The first attempts at composition, among all barbarous nations, are ever found to be poetry and song. The praises of their gods, and the achievements of their heroes, are usually chanted at their festival meetings. These are the first rudiments of history. It is in this manner that the savages of North America preserve the memory of past events¹: and the same method is known to have prevailed among our Saxon ancestors, before they quitted their German forests.² The ancient Britons had their Bards, and the Gothic nations their Scalds or popular poets,³ whose business it was to record the victories of their warriors, and the genealogies of their princes in a kind of narrative songs, which were committed to memory, and delivered down from one reciter to another. So long as poetry continued a distinct profession, and while the Bard, or Scald, was a regular and stated officer in the prince's court, these men are thought to have performed the functions of the historian pretty faithfully; for though their narrations would be apt to receive a good deal of embellishment, they are supposed to have had at the bottom so much of truth as to serve for the basis of more regular annals. At least, succeeding historians have taken up with the relations of these

¹ Vide Lasiteau, Mœurs de Sauvages, t. 2. Dr. Browne's Hist. of the Rise and Progress of Poetry.

² Germani celebrant carminibus antiquis (quod unum apud illos memoriae et annalium genus est) Tuistonem, &c.—Tacit. Germ. c. 2.

³ Barth. Antiq. Dat. lib. 1. cap. 10.—Wormii Literatura Fœnica, ad finem.

nde men, and, for want of more authentic records, have agreed to allow them the credit of true history.⁴

After letters began to prevail, and history assumed a more stable form, by being committed to plain simple prose, these songs of the Scalds or Bards began to be more amusing than useful. And in proportion as it became their business chiefly to entertain and delight, they gave more and more in to embellishment, and set off their recitals with such marvellous fictions as were calculated to captivate gross and ignorant minds. Thus began stories of adventures with giants and dragons, and witches and enchanters, and all the monstrous extravagances of wild imagination, unguided by judgment, and uncorrected by art.⁵

This seems to be the true origin of that species of romance which so long celebrated feats of chivalry, and which, at first in metre, and afterwards in prose, was the entertainment of our ancestors, in common with their contemporaries on the Continent; till the satire of Cervantes, or rather the increase of knowledge and classical literature, drove them off the stage, to make room for a more refined species of fiction, under the name of French Romances, copied from the Greek.⁶

That our old romances of chivalry may be derived in a lineal descent from the ancient historical songs of the Gothic Bards and Scalds, will be shown below; and indeed appears the more evident, as many of those songs are still preserved in the North, which exhibit all the seeds of chivalry before it became a solemn institution.⁷ Chivalry, as a distinct military order, conferred in the way of investiture, and accompanied with the solemnity of an oath, and other ceremonies," was of later date, and sprung out of the feudal constitution, as an elegant writer has clearly shown.⁸ But the ideas of chivalry prevailed long before in all the Gothic nations, and may be discovered as in embryo in the customs, manners, and opinions of every branch of that people.⁹ That fondness of going in quest of adventures, that spirit of challenging to single combat, and that respectful complaisance shown to the fair sex (so different from the manners of the Greeks and Romans), all are of Gothic origin, and may be traced up to the earliest times among all the Northern nations.¹⁰ These existed long before the feudal ages, though they were called forth and strengthened in a peculiar manner under that constitution, and at length arrived to their full maturity in the times of the Crusades, so replete with romantic adventures.¹

⁴ See "Northern Antiquities, or a Description of the Manners, Customs, &c., of the ancient Danes and other Northern Nations, translated from the French of M. Mallet," 1770, 2 vols. 8vo. (vol. i. p. 49, &c.)

⁵ Vide infra, pp. 82, 83, &c.

⁶ Viz. Astræa, Cassandra, Clelia, &c.

⁷ Mallet, vide Northern Antiquities, vol. i. p. 318, &c.; vol. ii. p. 234, &c.

⁸ Letters concerning Chivalry, 8vo. 1763.

⁹ Mallet.

¹⁰ Ibid.

¹ The seeds of chivalry sprung up so naturally out of the original manners and opinions of the Northern nations, that it is not credible they

Even the common arbitrary fictions of romance were (as is hinted above) most of them familiar to the ancient Scalds of the North, long before the time of the Crusades. They believed the existence of giants and dwarfs;² they entertained opinions not unlike the more modern notion of fairies;³ they were strongly possessed with the belief of spells and enchantment;⁴ and were fond of inventing combats with dragons and monsters.⁵

The opinion therefore seems very untenable, which some learned and ingenious men have entertained, that the turn for chivalry, and the taste for that species of romantic fiction, were caught by the Spaniards from the Arabians or Moors after their invasion of Spain, and from the Spaniards transmitted to the Bards of Armorica,⁶ and thus diffused

arose so late as after the establishment of the feudal system, much less the Crusades. Nor, again, that the Romances of Chivalry were transmitted to other nations, through the Spaniards, from the Moors and Arabians. Had this been the case, the first French Romances of Chivalry would have been on Moorish, or at least Spanish subjects: whereas the most ancient stories of this kind, whether in prose or verse, whether in Italian, French, English, &c., are chiefly on the subjects of Charlemagne and the Paladins, or of our British Arthur and his Knights of the Round Table, &c., being evidently borrowed from the fabulous Chronicles of the supposed Archbishop Turpin, and of Jethery of Monmouth. Not but some of the oldest and most popular French Romances are also on Norman subjects, as *Richard Sans-peur*, *Robert le Diable*, &c.; whereas I do not recollect so much as one in which the scene is laid in Spain, much less among the Moors, or descriptive of Mahometan manners. Even in *Amadis de Gaul*, said to have been the first Romance printed in Spain, the scene is laid in Gaul and Britain; and the manners are French: which plainly shows from what school this species of fabling was learnt and transmitted to the southern nations of Europe.

² Mallet, North. Antiquities, vol. i. p. 36; vol. ii. passim.

³ Olaus Verel. ad Hervarer Saga. pp. 44, 45. Hickes's Thesaurus, vol. ii. p. 311. Northern Antiquities, vol. ii. passim.

⁴ North. Antiquities, vol. i. pp. 69, 374, &c.; vol. ii. p. 216, &c.

⁵ Rollof's Saga. Cap. xxxv. &c.

⁶ It is peculiarly unfortunate that such as maintain this opinion are obliged to take their first step from the Moorish provinces in Spain, without one intermediate resting-place, to Armorica or Bretagne, the province in France from them most remote, not more in situation than in the manners, habits, and language of its Welsh inhabitants, which are allowed to have been derived from this island, as must have been their traditions, songs, and fables,—being doubtless all of Celtic origin. See p. 3 of the "Dissertation on the Origin of Romantic Fiction in Europe," prefixed to Mr. Tho. Warton's History of English Poetry, vol. i. 1774, 4to. If any pen could have supported this darling hypothesis of Dr. Warburton, that of this ingenious critic would have effected it. But under the general term *Oriental*, he seems to consider the ancient inhabitants of the north and south of Asia as having all the same manners, traditions, and

through Britain, France, Italy, Germany, and the North. For it seems utterly incredible, that one rude people should adopt a peculiar taste and manner of writing or thinking from another, without borrowing at the same time any of their particular stories and fables, without appearing to know anything of their heroes, history, laws, and religion. When the Romans began to adopt and imitate the Grecian literature, they immediately naturalized all the Grecian fables, histories, and religious stories, which became as familiar to the poets of Rome as of Greece itself. Whereas all the old writers of chivalry, and of that species of romance, whether in prose or verse, whether of the Northern

fables; and because the secluded people of Arabia took the lead under the religion and empire of Mahomet, therefore everything must be derived from them to the northern Asiatics in the remotest ages, &c. With as much reason, under the word *Occidental*, we might represent the early traditions and fables of the north and south of Europe to have been the same; and that the Gothic mythology of Scandinavia, the Druidic or Celtic of Gaul and Britain, differed not from the classic of Greece and Rome.

There is not room here for a full examination of the minuter arguments, or rather slight coincidences, by which our agreeable dissertator endeavours to maintain and defend this favourite opinion of Dr. W., who has been himself so completely confuted by Mr. Tyrwhitt.—See his notes on *Love's Labour's Lost*, &c. But some of his positions it will be sufficient to mention: such as the referring the Gog and Magog, which our old Christian Bards might have had from Scripture, to the *Jaguioye* and *Magioye* of the Arabians and Persians, &c. [p. 13.]—That “we may venture to affirm that this [Geoffrey of Monmouth's] Chronicle, supposed to contain the ideas of the Welsh Bards, entirely consists of Arabian inventions.” [p. 13.]—And that, “as Geoffrey's History is the grand repository of the acts of Arthur, so a fabulous history, ascribed to Turpin, is the groundwork of all the chimerical legends which have been related concerning the conquests of Charlemagne and his twelve peers. Its subject is the expulsion of the Saracens from Spain; and it is filled with fictions evidently congenial to those which characterize Geoffrey's History.” [p. 17.]—That as, as he afterwards expresses it, “lavishly decorated by the Arabian Fablers.” [p. 58.]—We should hardly have expected that the Arabian Fablers would have been lavish in decorating a history of their enemy; but what is singular, as an instance and proof of this Arabian origin of the fictions of Turpin, a passage is quoted from his fourth chapter, which I shall beg leave to offer, as affording decisive evidence that they could not possibly be derived from a Mahometan source. Sc. “The Christians under Charlemagne are said to have found in Spain a golden idol, or image of Mahomet, as high as a bird can fly. It was framed by Mahomet himself of the purest metal, who, by his knowledge in necromancy, had sealed up within it a legion of diabolical spirits. It held in its hand a prodigious club; and the Saracens had a prophetic tradition, that this club should fall from the hand of the image in that year when a certain king should be born in France,” &c. [Vid: p. 18, note.]

nations, or of Britain, France, and Italy, not excepting Spain itself, appear utterly unacquainted with whatever relates to the Mahometan nations. Thus with regard to their religion, they constantly represent them as worshipping idols, as paying adoration to a golden image of Mahomet, or else they confound them with the ancient pagans, &c. And indeed in all other respects they are so grossly ignorant of the customs, manners, and opinions of every branch of that people, especially of their heroes, champions, and local stories, as almost amounts to a demonstration that they did not imitate them in their songs or romances; for as to dragons, serpents, necromaneies, &c., why should these be thought only derived from the Moors in Spain so late as after the eighth century? since notions of this kind appear too familiar to the Northern Scalds, and enter too deeply into all northern mythology, to have been transmitted to the unlettered Scandinavians, from so distant a country, at so late a period. If they may not be allowed to have brought these opinions with them in their original migrations from the north of Asia, they will be far more likely to have borrowed them from the Latin poets after the Roman conquests in Gaul, Britain, Germany, &c. For I believe one may challenge the maintainers of this opinion to produce any Arabian poem or history that could possibly have been then known in Spain, which resembles the old Gothic romances of chivalry half so much as the *Metamorphoses* of Ovid.

But we well know that the Scythian nations situate in the countries about Pontus, Colchis, and the Euxine Sea, were in all times infamous for their magic arts: and as Odin and his followers are said to have come precisely from those parts of Asia, we can readily account for the prevalence of fictions of this sort among the Gothic nations of the North, without fetching them from the Moors in Spain, who for many centuries after their irruption, lived in a state of such constant hostility with the unsubdued Spanish Christians, whom they chiefly pent up in the mountains, as gave them no chance of learning their music, poetry, or stories; and this together with the religious hatred of the latter for their cruel invaders, will account for the utter ignorance of the old Spanish romances in whatever relates to the Mahometan nations, although so nearly their own neighbours.

On the other hand, from the local customs and situations, from the known manners and opinions of the Gothic nations in the North, we

† The little narrative songs on Morisco subjects, which the Spaniards have at present in great abundance, and which they call peculiarly *Romances*, (see vol. i. book iii. no. xiv., &c.) have nothing in common with their proper *Romances* (or *Histories*) of Chivalry, which they call *Historias de Cavallerias*: these are evidently imitations of the French, and show a great ignorance of Moorish manners: and with regard to the Morisco, or Song-romances, they do not seem of very great antiquity; few of them appear, from their subjects, much earlier than the reduction of Granada, in the fifteenth century: from which period, I believe, may be plainly traced, among the Spanish writers, a more perfect knowledge of Moorish customs, &c.

can easily account for all the ideas of chivalry, and its peculiar fictions.⁸ For, not to mention their distinguished respect for the fair sex, so different from the manners of the Mahometan nations,⁹ their national and domestic history so naturally assumes all the wonders of this species of fabling, that almost all their historical narratives appear regular romances. One might refer, in proof of this, to the old northern Sagas in general; but, to give a particular instance, it will be sufficient to produce the history of King Regner Lodbrog, a celebrated warrior and pirate, who reigned in Denmark about the year 800.¹ This hero signalized his youth by an exploit of gallantry. A Swedish prince had a beautiful daughter, whom he intrusted (probably during some expedition) to the care of one of his officers, assigning a strong castle for their defence. The officer fell in love with his ward, and detained her in his castle, spite of all the efforts of her father. Upon this he published a proclamation through all the neighbouring countries, that whoever would conquer the ravisher and rescue the lady, should have her in marriage. Of all that undertook the adventure, Regner alone was so happy as to achieve it: he delivered the fair captive, and obtained her for his prize. It happened that the name of this discourteous officer was Orme, which in the Islandic language, signifies *serpent*; wherefore the Scalds, to give the more poetical turn to the adventure, represent the lady as detained from her father by a dreadful dragon, and that Regner slew the monster to set her at liberty. This fabulous account of the exploit is given in a poem still extant, which is even ascribed to Regner himself, who was a celebrated poet, and which records all the valiant achievements of his life.²

With marvellous embellishments of this kind, the Scalds early began to decorate their narratives: and they were the more lavish of these in proportion as they departed from their original institution; but it was a long time before they thought of delivering a set of personages and adventures wholly feigned. Of the great multitude of romantic tales still preserved in the libraries of the North, most of them are supposed to have had some foundation in truth; and the more ancient they are, the more they are believed to be connected with true history.³

It was not probably till after the historian and the bard had been long disunited, that the latter ventured at pure fiction. At length, when their business was no longer to instruct or inform, but merely to amuse, it was no longer needful for them to adhere to truth. Then succeeded fabulous songs and romances in verse, which for a long time prevailed in France and England before they had books of chivalry in prose. Yet in both these countries the Minstrels still retained so much of their original institution as frequently to make true events the subject of their songs;⁴ and, indeed, as during the barbarous ages

⁸ See Northern Antiquities, passim.

⁹ Ibid.

¹ Saxo Gram. pp. 152, 153. Mallet, North. Antiq. vol. i. p. 321.

² See a translation of this poem among "Five Pieces of Runic Poetry," printed for Dodsley, 1764, 8vo.

³ Vide Mallet, Northern Antiquities, passim.

⁴ The Editor's MS. contains a multitude of poems of this latter kind. In

the regular histories were almost all written in Latin by the monks, the memory of events was preserved and propagated among the ignorant laity by scarce any other means than the popular songs of the Minstrels.

II. The inhabitants of Sweden, Denmark, and Norway, being the latest converts to Christianity, retained their original manners and opinions longer than the other nations of Gothic race; and therefore they have preserved more of the genuine compositions of their ancient poets than their southern neighbours. Hence the progress, among them, from poetical history to poetical fiction is very discernible: they have some old pieces that are in effect complete romances of chivalry.⁵ They have also (as hath been observed) a multitude of Sagas,⁶ or histories on romantic subjects, containing a mixture of prose and verse, of various dates, some of them written since the time of the Crusades, others long before: but their narratives in verse only are esteemed the more ancient.

Now as the irruption of the Normans⁷ into France under Rollo did not take place till towards the beginning of the tenth century, at which time the Scaldic art was arrived to the highest perfection in Rollo's native country, we can easily trace the descent of the French and English romances of chivalry from the northern Sagas. That conqueror doubtless carried many Scalds with him from the North, who transmitted their skill to their children and successors. These, adopting the religion, opinions, and language of the new country, substituted the heroes of Christendom instead of those of their Pagan ancestors, and began to celebrate the feats of Charlemagne, Roland, and Oliver; whose true history they set off and embellished with the Scaldic figments of dwarfs, giants, dragons, and enchantments. The first mention we have in song of those heroes of chivalry is in the mouth of a Norman warrior at the conquest of England;⁸ and this circumstance alone would sufficiently account for the propagation of this kind of romantic poems among the French and English.

But this is not all; it is very certain that both the Anglo-Saxons and the Franks had brought with them, at their first emigrations into Britain and Gaul, the same fondness for the ancient songs of their ancestors which prevailed among the other Gothic tribes,⁹ and that all their first annals were transmitted in these popular oral poems. This fondness they even retained long after their conversion to Chris-

was probably from this custom of the minstrels, that some of our first historians wrote their Chronicles in verse, as Robert of Gloucester, Harding, &c.

⁵ See a specimen in second vol. of Northern Antiquities, &c., p. 248, &c.

⁶ Eccardi Hist. Stud. Etym. 1711, p. 179, &c. Hickes's Thesaur. vol. ii. p. 314.

⁷ i.e. Northern men: being chiefly emigrants from Norway, Denmark, &c.

⁸ See the account of *Taillefer* in vol. i., Essay, and note.

⁹ *Ipsa CARMINA memoriæ mandabant, et praelia inituri decantabant; qua memoria tam fortium gestorum à majoribus patratorem ad imitationem animus adderetur.*—*Jornandes de Gothis.*

ianity, as we learn from the examples of Charlemagne and Alfred.¹ Now Poetry, being thus the transmitter of facts, would as easily learn to blend them with fictions in France and England as she is known to have done in the North, and that much sooner, for the reasons before assigned.² This, together with the example and influence of the Normans will easily account to us why the first romances of chivalry that appeared both in England and France³ were composed in metre, as a rude kind of epic songs. In both kingdoms tales in verse were usually sung by minstrels to the harp on festival occasions: and doubtless both nations derived their relish for this sort of entertainment from their Teutonic ancestors, without either of them borrowing it from the other. Among both people narrative songs on true or fictitious subjects had evidently obtained from the earliest times. But the professed romances of chivalry seem to have been first composed in France, where also they had their name.

The Latin tongue, as is observed by an ingenious writer,⁴ ceased to be spoken in France about the ninth century, and was succeeded by what was called the *Romance* tongue, a mixture of the language of the Franks and bad Latin. As the songs of chivalry became the most popular compositions in that language, they were emphatically called Romans, or Romants; though this name was at first given to any piece of poetry. The romances of chivalry can be traced as early as the eleventh century.⁵ I know not if the *Roman de Brut*, written in 1155, was such: but if it was, it was by no means the first poem of the kind; others more ancient are still extant.⁶ And we have already seen, that, in the preceding century, when the Normans marched down to the battle of Hastings, they animated themselves by singing (in some popular romance or ballad) the exploits of Roland and the other heroes of chivalry.⁷

¹ Eginhartus de Carolo Magno. "Item barbara et antiquissima CARMINA, quibus veterum regum actus et bella canebantur, scripsit," c. 29.

Asserius de Ælfredo Magno. "Rex inter bella &c. . . . Saxonicos libros recitare, et MAXIME CARMINA SAXONICA memoriter discere, aliis imperare, et solus assidue pro viribus, studiosissime non desinebat." Ed. 1722, 8vo, p. 43.

² See above, pp. 81, 84, &c.

³ The romances on the subject of *Perceval*, *San Graal*, *Lancelot du Lac*, *Tristan*, &c., were among the first that appeared in the French language in Prose, yet these were originally composed in Metre: the Editor has in his possession a very old French MS. in verse, containing *L'ancien Roman de Perceval*; and metrical copies of the others may be found in the libraries of the curious.—See a note of Wanley's in Harl. Catalog. no. 2252, p. 49, &c. Nicolson's Eng. Hist. Library, 3d ed. p. 91, &c.—See also a curious Collection of old French Romances, with Mr. Wanley's account of this sort of pieces, in Harl. MSS. Catal. 978, 106.

⁴ The author of the Essay on the Genius of Pope, p. 282.

⁵ Ibid. p. 283. Hist. Lit. tom. vi. vii.

⁶ Voir Préface aux "Fabliaux et Contes des Poètes François des xii. xiii. iv. & xv. siècles, &c." Paris, 1756, 3 tom. 12mo. (A very curious work.)

⁷ See the account of *Tailliefer* in vol. i. Essay, and note. And see Rapin,

So early as this I cannot trace the songs of chivalry in English. The most ancient I have seen is that of *Hornechild*, described below, which seems not older than the twelfth century. However, as this rather resembles the Saxon poetry than the French, it is not certain that the first English romances were translated from that language. We have seen above, that a propensity to this kind of fiction prevailed among all the Gothic nations;⁹ and though, after the Norman conquest this country abounded with French romances, or with translations from the French, there is good reason to believe that the English had original pieces of their own.

The stories of King Arthur and his Round Table may be reasonably supposed of the growth of this island: both the French and the Armoricans probably had them from Britain.¹ The stories of Guy and Bevis, with some others, were probably the invention of English Minstrels.² On the other hand, the English procured translations of such romances as were most current in France; and in the list given at the conclusion of these remarks, many are doubtless of French origin.

The first *prose* books of chivalry that appeared in our language were

Carte, &c.—This song of ROLAND (whatever it was) continued for some centuries to be usually sung by the French in their marches, if we may believe a modern French writer, “Un jour qu’on chantoit la *Chanson de Roland*, comme c’étoit l’usage dans les marches. Il y a long temps, dit-il [John K. of France, who died in 1364], qu’on ne voit plus de Rolands parmi les François. On y verroit encore des Rolands, lui répondit un vieux Capitaine, s’ils avoient un Charlemagne à leur tête.”—Vide tom. iii. p. 202, des *Essais Hist. sur Paris* de M. de Saintefoix, who gives, as his authority, Boethius in Hist. Scotorum. This author, however, speaks of the complaint and repartee as made in an assembly of the States (*vocato senatu*), and not upon any march, &c.—Vide Boeth. lib. xv. fol. 327. Ed. Paris. 1574.

⁸ See, on this subject, vol. i. Notes on the Essay on the Ancient Minstrels, (s 2) and (G G).

⁹ The first romances of chivalry among the Germans were in metre; they have some very ancient narrative songs (which they call *Lieder*), not only on the fabulous heroes of their own country, but also on those of France and Britain, as Tristram, Arthur, Gawain, and the Knights *von der Tafelrunde*.—Vid. Goldasti Not. in Eginhart. Vit. Car. Mag. 4to, 1711, p. 207.

¹ The Welsh have still some very old romances about King Arthur; but as these are in prose, they are not probably their first pieces that were composed on that subject.

² It is most credible that these stories were originally of English invention, even if the only pieces now extant should be found to be translations from the French. What now pass for the French originals were probably only amplifications, or enlargements of the old English story. That the French Romanceurs borrowed some things from the English, appears from the word *Termagant*, which they took up from our minstrels, and corrupted into *Tervagaunte*.—See vol. i. p. 52, and Gloss. “*Termagant*.”

those printed by Caxton;³ at least, these are the first I have been able to discover, and these are all translations from the French. Whereas romances of this kind had been long current in metre, and were so generally admired in the time of Chaucer, that his rhyme of *Sir Thopas* was evidently written to ridicule and burlesque them.⁴

He expressly mentions several of them by name in a stanza, which I shall have occasion to quote more than once in this volume :

“ Men speken of Romaunces of pris
Of Horn-Child, and of Ipotis
Of Bevis, and Sire Guy,
Of Sire Libeux, and Pleindamour,
But Sire Thopas, he hereth the flour
Of real chevalrie.”⁵

Most if not all of these, are still extant in MS. in some or other of our libraries, as I shall show in the conclusion of this slight Essay, where I shall give a list of such metrical histories and romances as have fallen under my observation.

As many of these contain a considerable portion of poetic merit, and throw great light on the manners and opinions of former times, it were to be wished that some of the best of them were rescued from oblivion. A judicious collection of them, accurately published, with proper illustrations, would be an important accession to our stock of ancient English literature. Many of them exhibit no mean attempts at epic poetry: and though full of the exploded fictions of chivalry, frequently display great descriptive and inventive powers in the bards who composed them. They are at least generally equal to any other poetry of the same age. They cannot indeed be put in competition with the nervous productions of so universal and commanding a genius as Chaucer; but they have a simplicity that makes them be read with less interruption, and be more easily understood: and they are far more spirited and entertaining than the tedious allegories of Gower, or the dull and prolix legends of Lydgate. Yet, while so much stress was laid upon the writings of these last, by such as treat of English poetry, the old metrical romances, though far more popular in their time, were hardly known to exist. But it has happened, unluckily, that the antiquaries who have revived the works of our ancient writers, have been, for the most part, men void of taste and genius,

³ Recuyel of the Hystoryes of Troy, 1471. Godfroye of Boloyn, 1481. *Le morte de Arthur*, 1485. The life of Charlemagne, 1485, &c. As the old minstrelsy wore out, prose books of chivalry became more admired, especially after the Spanish romances began to be translated into English, towards the end of Queen Elizabeth's reign: then the most popular metrical romances began to be reduced into prose, as *Sir Guy*, *Bevis*, &c.

⁴ See extract from a letter, written by the Editor of these volumes, in Mr. Warton's *Observations*, vol. ii. p. 139.

⁵ *Canterbury Tales* (Tyrwhitt's Edit.) vol. ii. p. 238.—In all the former editions which I have seen, the name at the end of the fourth line is *Blandamour*.

and therefore have always fastidiously rejected the old poetical romances, because founded on fictitious or popular subjects, while they have been careful to grub up every petty fragment of the most dull and insipid rhymist, whose merit it was to deform morality or obscure true history. Should the public encourage the revival of some of those ancient epic songs of chivalry, they would frequently see the rich ore of an Ariosto or a Tasso, though buried, it may be, among the rubbish and dross of barbarous times.

Such a publication would answer many important uses; it would throw new light on the rise and progress of English poetry, the history of which can be but imperfectly understood if these are neglected: it would also serve to illustrate innumerable passages in our ancient classic poets, which, without their help, must be for ever obscure. For, not to mention Chaucer and Spenser, who abound with perpetual allusions to them, I shall give an instance or two from Shakspeare, by way of specimen of their use.

In his play of *King John*, our great dramatic poet alludes to an exploit of Richard I., which the reader will in vain look for in any true history. Faulconbridge says to his mother, act i. sc. 1,

“Needs must you lay your heart at his dispose . . .
Against whose furie and unmatched force,
The awlesse lion could not wage the fight,
Nor keepe his princely heart from Richard’s hand.
He that perforce robs lions of their hearts
May easily winne a woman’s:”—

The fact here referred to, is to be traced to its source only in the old romance of *Richard Cœur de Lion*,⁶ in which his encounter with the lion makes a very shining figure. I shall give a large extract from this poem, as a specimen of the manner of these old rhapsodists, and to show that they did not in their fictions neglect the proper means to produce the ends, as was afterwards so childishly done in the prose books of chivalry.

The poet tells us, that Richard, in his return from the Holy Land, having been discovered in the habit of “a palmer in Almayne,” and apprehended as a spy, was by the king thrown into prison. Wardrewe, the king’s son, hearing of Richard’s great strength, desires the jailor to let him have a sight of his prisoners. Richard being the foremost, Wardrewe asks him, “if he dare stand a buffet from his hand?” and that on the morrow he shall return him another. Richard consents, and receives a blow that staggers him. On the morrow, having previously waxed his hands, he waits his antagonist’s arrival. Wardrewe accordingly, proceeds the story, “held forth as a trewe man,” and Richard gave him such a blow on the cheek, as broke his jaw-

⁶ Dr. Grey has shown that the same story is alluded to in Rastell’s *Chronicle*: as it was doubtless originally had from the romance, this is proof that the old metrical romances throw light on our first writers in prose: many of our ancient historians have recorded the fictions of romance.

bone, and killed him on the spot. The king, to revenge the death of his son, orders, by the advice of one Eldrede, that a lion, kept purposely from food, shall be turned loose upon Richard. But the king's daughter having fallen in love with him, tells him of her father's resolution, and at his request procures him forty ells of white silk "kerchers;" and here the description of the combat begins:

"The kever-chefes ⁷ he toke on honde,
 And aboute his arme he wonde;
 And thought in that ylke while,
 To slee the lyon with some gyle.
 And syngle in a kyrtyll he stode,
 And abode the lyon fyers and wode,
 With that came the jaylere,
 And other men that wyth him were,
 And the lyon them amonge;
 His pawes were stiffe and stronge.
 The chambre dore they undone,
 And the lyon to them is gone.
 Rycharde sayd, Helpe, lorde Jesu,
 The lyon made to hym venu,
 And wolde hym have all to rente:
 Kyng Rycharde besyde him glente ⁸;
 The lyon on the breste hym spurned,
 That aboute he tourned.
 The lyon was hongry and megre,
 And bette his tayle to be egre;
 He loked aboute as he were madde;
 Abrode he all his pawes spradde.
 He cryed lowde, and yaned ⁹ wyde.
 Kyng Rycharde bethought hym that tyde
 What hym was beste, and to him sterte,
 In at the throte his honde he gerte,
 And hente out the herte with his honde,
 Lounge and all that he there fonde.
 The lyon fell deed to the ground:
 Rycharde felte no wem ¹, ne wounde.
 He fell on his knees on that place,
 And thanked Jesu of his grace."

* * * * *

What follows is not so well, and therefore I shall extract no more of this poem.—For the above feat, the author tells us, the king was deservedly called

"Stronge Rycharde Cure de Lyowne."

⁷ *i. e.* handkerchiefs. Here we have the etymology of the word, viz
 "Couvre le Chef."

⁸ *i. e.* slept aside.

⁹ *i. e.* yawned.

¹ *i. e.* hurt

That distich which Shakspeare puts in the mouth of his madman in *King Lear*, act iii. sc. 4,

“ Mice and rats and such small deere
Have been Tom’s food for seven long yere,”

has excited the attention of the critics. Instead of *deere*, one of them would substitute *geer*, and another *cheer*.² But the ancient reading is established by the old romance of *Sir Bevis*, which Shakspeare had doubtless often heard sung to the harp. This distich is part of a description there given of the hardships suffered by Bevis, when confined for seven years in a dungeon :

“ Rattes and myse and such small dere
Was his meate that seven yere.”—Sign. F. iii.

III. In different parts of this work, the reader will find various extracts from these old poetical legends; to which I refer him for further examples of their style and metre. To complete this subject, it will be proper at least to give one specimen of their skill in distributing and conducting their fable, by which it will be seen, that nature and common sense had supplied to these old simple bards the want of critical art, and taught them some of the most essential rules of epic poetry.—I shall select the romance of *Libius Disconius*,³ as being one of those mentioned by Chaucer, and either shorter or more intelligible than the others he has quoted.

If an epic poem may be defined “ A fable related by a poet, to excite admiration, and inspire virtue, by representing the action of some one hero, favoured by Heaven, who executes a great design, in spite of all the obstacles that oppose him,” I know not why we should withhold the name of *epic poem* from the piece which I am about to analyze.

My copy is divided into ix Parts or Cantos, the several arguments of which are as follows.

PART I.

Opens with a short exordium to bespeak attention: the hero is described; a natural son of Sir Gawain, a celebrated knight of King Arthur’s court, who, being brought up in a forest by his mother, is kept ignorant of his name and descent. He early exhibits marks of his courage, by killing a knight in single combat, who encountered him as he was hunting. This inspires him with a desire of seeking adventures: therefore clothing himself in his enemy’s armour, he goes to King Arthur’s court, to request the order of knighthood. His request granted, he obtains a promise of having the first adventure assigned him that shall offer.—A damsel named Ellen, attended by a dwarf,

² Dr. Warburton.—Dr. Grey.

³ So it is entitled in the Editor’s MS. But the true title is, *Le beaux Disconus*, or the Fair Unknown. See a note on the *Canterbury Tales*, vol. iv. p. 333.

⁴ Vid. “ *Discours sur la Poésie Epique*,” prefixed to *TELEMAQUE*.

comes to implore King Arthur's assistance to rescue a young princess, "the lady of Sinadone," their mistress, who is detained from her rights, and confined in prison. The adventure is claimed by the young knight Sir Lybius: the king assents; the messengers are dissatisfied and object to his youth; but are forced to acquiesce. And here the first book closes with a description of the ceremony of equipping him forth.

PART II.

Sir Lybius sets out on the adventure: he is derided by the dwarf and the damsel on account of his youth: they come to the bridge of Perill, which none can pass without encountering a knight called William de la Braunch. Sir Lybius is challenged: they just with their spears: De la Braunch is dismounted: the battle is renewed on foot: Sir William's sword breaks: he yields. Sir Lybius makes him swear to go and present himself to King Arthur, as the first fruits of his valour. The conquered knight sets out for King Arthur's court: is met by three knights, his kinsmen; who, informed of his disgrace, vow revenge, and pursue the conqueror. The next day they overtake him: the eldest of the three attacks Sir Lybius; but is overthrown to the ground. The two other brothers assault him: Sir Lybius is wounded; yet cuts off the second brother's arm; the third yields: Sir Lybius sends them all to King Arthur. In the third evening he is awakened by the dwarf, who has discovered a fire in the wood.

PART III.

Sir Lybius arms himself, and leaps on horseback: he finds two giants roasting a wild boar, who have a fair lady their captive. Sir Lybius, by favour of the night, runs one of them through with his spear: is assaulted by the other: a fierce battle ensues: he cuts off the giant's arm, and at length his head. The rescued lady (an earl's daughter) tells him her story, and leads him to her father's castle; who entertains him with a great feast; and presents him at parting with a suit of armour and a steed. He sends the giant's head to King Arthur.

PART IV.

Sir Lybius, maid Ellen, and the dwarf, renew their journey: they see a castle stuck round with human heads, and are informed it belongs to a knight called Sir Gefferon, who, in honour of his leman, or mistress, challenges all comers: he that can produce a fairer lady, is to be rewarded with a milk-white falcon, but if overcome, to lose his head. Sir Lybius spends the night in the adjoining town: in the morning goes to challenge the falcon. The knights exchange their gloves: they agree to just in the market-place: the lady and maid Ellen are placed aloft in chairs: their dresses: the superior beauty of Sir Gefferon's mistress described: the ceremonies previous to the combat. They engage: the combat described at large: Sir Gefferon is incurably hurt, and carried home on his shield. Sir Lybius sends the falcon to King Arthur, and receives back a large present in florina.

He stays forty days to be cured of his wounds, which he spends in feasting with the neighbouring lords.

PART V.

Sir Lybius proceeds for Sinadone: in a forest he meets a knight hunting, called Sir Otes de Lisle: maid Ellen, charmed with a very beautiful dog, begs Sir Lybius to bestow him upon her: Sir Otes meets them, and claims his dog: is refused: being unarmed he rides to his castle and summons his followers: they go in quest of Sir Lybius: a battle ensues: he is still victorious, and forces Sir Otes to follow the other conquered knights to King Arthur.

PART VI.

Sir Lybius comes to a fair city and castle by a river side, beset round with pavilions or tents: he is informed, in the castle is a beautiful lady besieged by a giant named Maugys, who keeps the bridge, and will let none pass without doing him homage: this Lybius refuses: a battle ensues; the giant described: the several incidents of the battle; which lasts a whole summer's day: the giant is wounded; put to flight; slain. The citizens come out in procession to meet their deliverer: the lady invites him into her castle: falls in love with him; and seduces him to her embraces. He forgets the princess of Sinadone, and stays with this bewitching lady a twelvemonth. This fair sorceress, like another Aleina, intoxicates him with all kinds of sensual pleasure; and detains him from the pursuit of honour.

PART VII.

Maid Ellen by chance gets an opportunity of speaking to him; and upbraids him with his vice and folly: he is filled with remorse, and escapes the same evening. At length he arrives at the city and castle of Sinadone: is given to understand that he must challenge the constable of the castle to single combat, before he can be received as a guest. They just: the constable is worsted: Sir Lybius is feasted in the castle; he declares his intention of delivering their lady; and inquires the particulars of her history. "Two Necromancers have built a fine palace by sorcery, and there keep her enchanted, till she will surrender her duchy to them, and yield to such base conditions as they would impose."

PART VIII.

Early on the morrow Sir Lybius sets out for the enchanted palace. He alights in the court: enters the hall: the wonders of which are described in strong Gothic painting. He sits down at the high table: on a sudden all the lights are quenched: it thunders and lightens; the palace shakes; the walls fall into pieces about his ears. He is dismayed and confounded: but presently hears horses neigh, and is challenged to single combat by the sorcerers. He gets to his steed: a battle ensues, with various turns of fortune: he loses his weapon; but gets a sword from one of the necromancers, and wounds the other

with it: the edge of the sword being secretly poisoned, the wound proves mortal.

PART IX.

He goes up to the surviving sorcerer, who is carried away from him by enchantment: at length he finds him, and cuts off his head: he returns to the palace to deliver the lady; but cannot find her: as he is lamenting, a window opens, through which enters a horrible serpent with wings and a woman's face: it coils round his neck and kisses him; then is suddenly converted into a very beautiful lady. She tells him she is the Lady of Sinadone, and was so enchanted, till she might kiss Sir Gawain, or some one of his blood: that he has dissolved the charm, and that herself and her dominions may be his reward. The knight (whose descent is by this means discovered) joyfully accepts the offer, makes her his bride, and then sets out with her for King Arthur's court.

Such is the fable of this ancient piece; which the reader may observe, is as regular in its conduct as any of the finest poems of classical antiquity. If the execution, particularly as to the diction and sentiments, were but equal to the plan, it would be a capital performance; but this is such as might be expected in rude and ignorant times, and in a barbarous, unpolished language.

IV. I shall conclude this prolix account, with a list of such old Metrical Romances as are still extant; beginning with those mentioned by Chaucer.

1. The Romance of *Horne Childe* is preserved in the British Museum, where it is entitled *þe geste of kyng Horne*. See Catalog. Harl. MSS. 2253, p. 70. The language is almost Saxon, yet from the mention in it of Sarazens, it appears to have been written after some of the Crusades. It begins thus:

“All heo ben blyþe
þat to my song ylyþe:
A song ychulle ou sing
Of Allof þe gode kyng,”^s &c.

Another copy of this poem, but greatly altered, and somewhat modernised, is preserved in the Advocates' library at Edinburgh, in a MS. quarto volume of old English poetry, [W. 4, 1.] number xxxiv. in 7 leaves or folios,⁶ entitled *Horn-child and Maiden Rinivel*, and beginning thus:

“Mi leve frende dere,
Herken and ye may here.”

^s i. e. May all they be blithe, that to my song listen: A song I shall you sing, Of Allof the good king, &c.

⁶ In each full page of this vol. are 44 lines, when the poem is in long metre: and 88 when the metre is short, and the page in two columns.

2. The poem of *Ipotis* (or *Ypotis*) is preserved in the Cotton library Calig. A. 2, fol. 77, but is rather a religious legend, than a romance. Its beginning is,

“He pat wyll of wysdome here
Herkeneth nowe ze may here
Of a tale of holy wryte
Seynt Jon the Evngelyste wytnesseth hyt.”

3. The Romance of *Sir Guy* was written before that of *Bevis*, being quoted in it.⁷ An account of this old poem is given in this volume, book viii. no. i. To which it may be added, that two complete copies in MS. are preserved at Cambridge; the one in the public library,⁸ the other in that of Caius College, Class A. 8.—In Ames's *Typog.* p. 153, may be seen the first lines of the printed copy. The first MS. begins,

“Sythe the tyme that God was borne.”

4. *Guy and Colbronde*, an old romance in three parts, is preserved in the Editor's folio MS. (p. 349.) It is in stanzas of six lines, the first of which may be seen in vol. i. p. 369, beginning thus:

“When meate and drinke is great plentye.”

In the Edinburgh MS. (mentioned above) are two ancient poems on the subject of *Guy of Warwick*: viz. number xviii. containing 26 leaves and xx. 59 leaves. Both these have unfortunately the beginnings wanting; otherwise they would, perhaps, be found to be different copies of one or both the preceding articles.

5. From the same MS. I can add another article to this list, viz. The Romance of *Rembrun*, son of Sir Guy; being number xxi. in 9 leaves: this is properly a continuation of the History of Guy; and in art. 3, the Hist. of Rembrun follows that of Guy as a necessary part of it. This Edinburgh Romance of Rembrun begins thus:

“Jesu that erst of mighte most
Fader and Sone and Holy Ghost.”

Before I quit the subject of Sir Guy, I must observe, that if we may believe Dugdale in his *Baronage* [vol. i. p. 243, col. 2], the fame of our English champion had, in the time of Henry IV., travelled as far as the East, and was no less popular among the Sarazens, than here in the West among the nations of Christendom. In that reign a Lord Beauchamp travelling to Jerusalem, was kindly received by a noble person, the Soldan's lieutenant, who hearing he was descended from the famous Guy of Warwick, “whose stories they had in books of their own

⁷ Sign. K. 2. b.

⁸ For this, and most of the following which are mentioned as preserved in the public library, I refer the reader to the Oxon. Catalogue of MSS. 1697, vol. ii. p. 394; in Appendix to Bp. More's MSS. no. 690, 33, since given to the University of Cambridge.

language," invited him to his palace; and royally feasting him, presented him with three precious stones of great value; besides divers cloths of silk and gold given to his servants.

6. The Romance of *Syr Bevis* is described in this volume, book ix. no. i. Two manuscript copies of this poem are extant at Cambridge, viz. in the public library,⁹ and in that of Caius Coll. Class A. 9 (5).—The first of these begins,

"Lordyngs lystenyth grete and smale."

There is also a copy of this Romance of *Sir Bevis of Hamptoun*, in the Edinburgh MS. no. xxii., consisting of 25 leaves, and beginning thus:

"Lordinges herkneth to mi tale,
Is merier than the nightengale."

The printed copies begin different from both, viz.,

"Lysten, Lordinges, and hold you styl."

7. *Libeaux* (*Libeaus*, or *Lybius*) *Disconius*, is preserved in the Editor's folio MS. (page 317), where the first stanza is,

"Jesus Crist christen kinge,
And his mother that sweete thinge,
Helpe them at their neede,
That will listen to my tale,
Of a Knight I will you tell,
A doughtye man of deede."

An older copy is preserved in the Cotton library [Calig. A. 2, fol. 40], but containing such innumerable variations that it is apparently a different translation of some old French original, which will account for the title of *Le Beaux Disconus*, or *The Fair Unknown*. The first line is,

"Jesu Christ our Savyour."

As for *Pleindamour*, or *Blandamoure*, no romance with this title has been discovered; but as the word *Blaundemere* occurs in the romance of *Libius Disconius* in the Editor's folio MS., p. 319, he thought the name of *Blandamoure* (which was in all the editions of Chaucer he had then seen) might have some reference to this. But *Pleindamour*, the name restored by Mr. Tyrwhitt, is more remote.

8. *Le Morte Arthure* is among the Harl. MSS. 2252, § 49. This is judged to be a translation from the French; Mr. Wanley thinks it no older than the time of Hen. VII., but it seems to be quoted in *Syr Bevis* (Sign. K. ij. b.). It begins,

"Lordinges, that are leffe and deare."

⁹ No. 690, § 31. Vide Catalog. MSS. p. 394.

In the library of Bennet Coll. Cambridge, no. 351, is a MS. entitled in the catalogue *Acta Arthuri Metrico Anglicano*, but I know not its contents.

9. In the Editor's folio MS. are many songs and romances about King Arthur and his knights, some of which are very imperfect, as *King Arthur and the King of Cornwall* (p. 24), in stanzas of four lines, beginning,

"Come here, my cozen Gawaine so gay."

The Turke and Gawain (p. 38), in stanzas of six lines, beginning thus,

"Listen lords great and small;"¹

but these are so imperfect, that I do not make distinct articles of them. —See also in this volume, book vii. no. ii. iv. v.

In the same MS., p. 203, is the *Greene Knight*, in two parts, relating a curious adventure of Sir Gawain, in stanzas of six lines, beginning thus:

"List: wen Arthur he was k:"

10. *The Carle of Carlisle* is another romantic tale about Sir Gawain, in the same MS. p. 448, in distichs:

"Listen: to me a little stond."

In all these old poems the same set of knights are always represented with the same manners and characters; which seem to have been as well known, and as distinctly marked among our ancestors, as Homer's heroes were among the Greeks; for, as *Ulysses* is always represented crafty, *Achilles* irascible, and *Ajax* rough; so *Sir Gawain* is ever courteous and gentle, *Sir Kay* rugged and disobliging, &c. "Sir Gawain with his old curtyse," is mentioned by Chaucer as noted to a proverb in his *Squire's Tale*, *Canterb. Tales*, vol. ii. p. 104.

11. *Syr Launfal*, an excellent old romance concerning another of King Arthur's knights, is preserved in the Cotton library, Calig. A. 2. f. 33. This is a translation from the French,² made by one Thomas Chestre, who is supposed to have lived in the reign of Hen. VI. [See *Tanner's Biblioth.*] It is in stanzas of six lines, and begins,

"Be douzty Artours dawes."

The above was afterwards altered by some Minstrel into the Romance of *Sir Lambewell*, in three parts, under which title it was more gene-

¹ In the former editions, after the above, followed mention of a fragment in the same MS. entitled *Sir Lionel*, in distichs (p. 32); but this being only a short ballad, and not relating to King Arthur, is here omitted.

² The French original is preserved among the Harl. MSS. no. 978, § 112, *Launfal*.

rally known.³ This is in the Editor's folio MS. p. 60, beginning thus:

"Doughty in King Arthures dayes."

12. *Eger and Grime*, in six parts (in the Editor's folio MS., p. 124), is a well-invented tale of chivalry, scarce inferior to any of Ariosto's. This, which was inadvertently omitted in the former editions of this list, is in distichs, and begins thus:

"It fell sometimes in the Land of Beame."

13. The Romance of *Merline*, in nine parts (preserved in the same folio MS., p. 145), gives a curious account of the birth, parentage, and juvenile adventures of this famous British prophet. In this poem the Saxons are called *Sarazens*; and the thrusting the rebel angels out of heaven is attributed to "*oure Lady*." It is in distichs, and begins thus:

"He that made with his hand."

There is an old romance *Of Arthour and of Merlin*, in the Edinburgh MS. of old English poems: I know not whether it has anything in common with this last mentioned. It is in the volume numbered xxiii., and extends through 55 leaves. The two first lines are,

"Jesu Crist, heven king,
Al ous graunt gode ending."

14. *Sir Isenras* (or, as it is in the MS. copies, *Sir Isumbras*) is quoted in Chaucer's R of Thop. v. 6. Among Mr. Garrick's old plays is a printed copy; of which an account has been already given in vol. i. book iii. no. viii. It is preserved in MS. in the library of Caius Coll. Camb. Class A. 9. (2.) and also in the Cotton library, Calig. A. 12. (f. 128.) This is extremely different from the printed copy: *e. g.*

"God pat made both erpe and hevene."

15. *Emarè*, a very curious and ancient romance, is preserved in the same vol. of the Cotton library, f. 69. It is in stanzas of six lines, and begins thus:

"Jesu pat ys kyng in trone."

16. *Chevelere assigne*, or, The Knight of the Swan, preserved in the Cotton library, has been already described in vol. i. Essay on *P. Ploverman's Metre*, &c., as hath also

17. *The Siege of Jêrlam* (or Jerusalem), which seems to have been written after the other, and may not improperly be classed among the romances; as may also the following, which is preserved in the same volume: viz.,

³ See Laneham's Letter concerning Q. Eliz. entertainment at Killmarworth, 1575, 12mo, p. 34.

18. *Owaine Myles* (fol. 90), giving an account of the wonders of St. Patrick's Purgatory. This is a translation into verse of the story related in Mat. Paris's Hist. (sub ann. 1153).—It is in distichs beginning thus :

“God pat ys so full of myght.”

In the same manuscript are three or four other narrative poems, which might be reckoned among the romances; but being rather religious legends, I shall barely mention them: as, *Tundale*, f. 17. *Trentale Sci Gregorii*, f. 84. *Jerome*, f. 133. *Eustache*, f. 136.

19. *Octavian imperator*, an ancient romance of chivalry, is in the same vol. of the Cotton library, f. 20.—Notwithstanding the name, this old poem has nothing in common with the history of the Roman emperors. It is in a very peculiar kind of stanza, whereof 1, 2, 3, and 5, rhyme together, as do the 4 and 6. It begins thus :

“Ihesu phat was with spere ystonge.”

In the public library at Cambridge⁴ is a poem with the same title, that begins very differently :

“Lyttyll and mykyll, olde and yonge.”

20. *Eglamour of Artas* (or *Artoys*) is preserved in the same vol. with the foregoing, both in the Cotton library and public library at Cambridge. It is also in the Editor's folio MS. p. 295, where it is divided into six parts.—A printed copy is in the Bodleian library, c. 39, art. Seld., and also among Mr. Garrick's old plays, K. vol. x. It is in distichs, and begins thus :

“Ihesu Crist of heven kyng.”

21. *Syr Triamore* (in stanzas of six lines) is preserved in MS. in the Editor's volume, p. 210, and in the public library at Cambridge (690, § 29. Vid. Cat. MSS. p. 394).—Two printed copies are extant in the Bodleian library, and among Mr. Garriek's plays in the same volume with the last article. Both the MS. and the printed copies begin,

“Nowe Jesu Chryste our heven kynge.”

The Cambridge copy thus :

“Heven blys that all shall wyne.”

22. *Sir Degree* (*Degare*, or *Degore*, which last seems the true title), in five parts, in distichs, is preserved in the Editor's folio MS. p. 371, and in the public library at Cambridge (ubi supra).—A printed copy is in the Bod. library, c. 39, art. Seld., and among Mr. Garriek's plays, K. vol. ix.—The Editor's MS. and the printed copies begin,

“Lordinge, and you wyl holde you styl.”

⁴ No. 690 (30). Vide Oxon. Catalog. MSS. p. 394.

The Cambridge MS. has it,

“Lystenyth, lordingis, gente and fre.”

23. *Ipomydon* (or *Chylde Ipomydon*) is preserved among the Harl. MSS. 2252 (44). It is in distichs, and begins,

“Mekely ordyngis, gentylle and fre.”

In the library of Lincoln Cathedral, K. k. 3. 10, is an old imperfect printed copy, wanting the whole first sheet A.

24. *The Squyr of Lowe Degre*, is one of those burlesqued by Chaucer in his *Rhyme of Thopas*.⁵—Mr. Garrick has a printed copy of this among his old plays, K. vol. ix. It begins,

“It was a squyer of lowe degre,
That loved the kings daughter of Hungaie.

25. *Historye of K. Richard Cure [Cœur] de Lyon* [Impr. W. de Worde, 1528, 4to], is preserved in the Bodleian library, c. 39, art. Selden. A fragment of it is also remaining in the Edinburgh MS. of old English poems; no. xxxvi. in 2 leaves. A large extract from this romance has been given already above, p. 91. Richard was the peculiar patron of Chivalry, and favourite of the old Minstrels and Troubadours.—See Warton’s *Observ.* vol. ii. p. 29; vol. ii. p. 40.

26. Of the following I have only seen No. 27, but I believe they may all be referred to the class of romances.

The Knight of Courtesy and the Lady of Faquel (Bodl. lib. c. 39, art. Seld., a printed copy). This Mr. Warton thinks is the story of Coucy’s Heart, related in Fauchet, and in Howel’s *Letters* [V. i. s. 6, l. 20.—See *Wart. Obs.* v. ii. p. 40]. The Editor has seen a very beautiful old ballad on this subject in French.

27. The four following are all preserved in the MS. so often referred to in the public library at Cambridge (690. Appendix to Bp. More’s MSS. in Cat. MSS. tom. ii. p. 394), viz. *The Lay of Erle of Tholouwe* (No. 27), of which the Editor hath also a copy from “Cod. MSS. Mus. Ashmol. Oxon.” The first line of both is,

“Jesu Chryste in Trynyte.”

28. *Robert Kynge of Cysyll* (or Sicily), shewing the fall of Pride. Of this there is also a copy among the Harl. MSS. 1703 (3). The Cambridge MS. begins,

“Princis that be prowde in prese.”

⁵ This is alluded to by Shakspeare in his *Henry V.* (act. v.), where Fluelynn tells Pistol, he will make him a Squire of Low Degree, when he means to knock him down.

29. *Le bone Florence of Rome*, beginning thus:

“As ferre as men ride or gone.”

30. *Dioclesian the Emperour*, beginning,

“Sum tyme ther was a noble man.”

31. The two knightly brothers, *Amys and Amelion* (among the Harl. MSS. 2386, § 42), is an old Romance of chivalry; as is also, I believe, the fragment of *Lady Belesant, the Duke of Lombardy's fair daughter*, mentioned in the same article.—See the Catalog. vol. ii.

32. In the Edinburgh MS. so often referred to (preserved in the Advocates' library, W. 4. 1), might probably be found some other articles to add to this list, as well as other copies of some of the pieces mentioned in it; for the whole volume contains not fewer than 37 Poems or Romances, some of them very long. But as many of them have lost the beginnings, which have been cut out for the sake of the illuminations; and as I have not had an opportunity of examining the MS. myself, I shall be content to mention only the articles that follow: * viz.,

An old Romance about *Rouland* (not, I believe, the famous Paladine, but a champion named Rouland Louth; query), being in the volume, no. xxvii in 5 leaves, and wants the beginning.

33. Another Romance, that seems to be a kind of continuation of this last, entitled *Otuel a Knight* (no. xxviii.), in 11 leaves and a half. The two first lines are,

“Herkeneth both zinge and old,
That willen heren of battailes bold.”

34. *The King of Tars* (no. iv. in 5 leaves and a half; it is also in the Bodleian library, MS. Vernon, f. 304), beginning thus:

“Herkeneth to me both eld and zing,
For Maries love that swete thing.”

35. A Tale or Romance (no. i. 2 leaves) that wants both beginning and end. The first lines now remaining are,

“Th Erl him graunted his will y-wis. that the knight him haden y-told.
The Baronnis that were of mikle pris, befor him thay weren y-cald.”

36. Another mutilated Tale or Romance (no. iii. 4 leaves). The first lines at present are,

* Some of these I give, though mutilated and divested of their titles, because they may enable a curious inquirer to complete or improve other copies.

"To Mr. Steward will y gon. and tellen him the sothe of the
Reseyved bestow sone anon. gif zou will serve and with hir be."

37. A mutilated Tale or Romance (no. xi. in 13 leaves). The two first lines that occur are,

"That riche Dooke his fest gan hold
With Erls and with Baronns bold."

I cannot conclude my account of this curious manuscript, without acknowledging that I was indebted to the friendship of the Rev. Dr. Blair, the ingenious Professor of Belles Lettres in the University of Edinburgh, for whatever I learned of its contents, and for the important additions it enabled me to make to the foregoing list.

To the preceding articles, two ancient metrical romances in the Scottish dialect may now be added, which are published in Pinkerton's *Scottish Poems*, reprinted from scarce editions, Lond. 1792, in 3 vols. 8vo, viz.:

38. *Gawan and Gologras*, a Metrical Romance; from an edition printed at Edinburgh, 1508, 8vo, beginning,

"In the tyme of Arthur, as trew men me tald."

It is in stanzas of thirteen lines.

39. *Sir Gawan and Sir Galaron of Galloway*, a Metrical Romance, in the same stanzas as no. 38, from an ancient MS. beginning thus:

"In the tyme of Artnur an aunter⁷ betydde
By the Turnwathelan, as the boke tells;
Whan he to Carlele was comen, and conqueror kyd," &c.

Both these (which exhibit the union of the old alliterative metre, with rhyme, &c., and in the termination of each stanza the short triplets of the *Tournament of Tottenham*) are judged to be as old as the time of our King Henry VI., being apparently the production of an old poet, thus mentioned by Dunbar, in his "Lament for the Deth of the Makkaris:"

"Clerk of Tranent eik he hes take,
That made the aventors of Sir Gawane."

It will scarce be necessary to remind the reader, that *Turnewathelan* is evidently *Tearne-Wadling*, celebrated in the old ballad of the *Marriage of Sir Gawaine*.—See p. 113, and no. xix. book ix. of this volume.

Many new references, and perhaps some additional articles might be added to the foregoing list from Mr. Warton's *History of English Poetry*, 3 vols. 4to, and from the Notes to Mr. Tyrwhitt's improved edition of

⁷ i. e. adventure.

Chaucer's *Canterbury Tales*, &c., in 5 vols. 8vo, which have been published since this Essay, &c., was first composed; but it will be sufficient once for all to refer the curious reader to those popular works.

The reader will also see many interesting particulars on the subject of these volumes, as well as on most points of general literature, in Sir John Hawkins's curious *History of Music*, &c., in 5 volumes, 4to; as also in Dr. Burney's *Hist.*, &c., in 4 vols. 4to.

END OF THE ESSAY.

I.

The Boy and the Mantle

is printed verbatim from the old MS. described in the Preface. The Editor believes it more ancient than it will appear to be at first sight; the transcriber of that manuscript having reduced the orthography and style in many instances to the standard of his own times.

The incidents of the *mantle* and the *knife* have not, that I can recollect, been borrowed from any other writer. The former of these evidently suggested to Spenser his conceit of Florimel's girdle, b. iv. c. 5, st. 3.

“ That girdle gave the virtue of chaste love
And wivehood true to all that did it beare;
But whosoever contrarie doth prove,
Might not the same about her middle weare,
But it would loose or else asunder teare.”

So it happened to the false Florimel, st. 16, when

“ —being brought, about her middle small
They thought to gird, as best it her became,
But by no means they could it thereto frame,
For ever as they fastned it, it loos'd
And fell away, as feeling secret blame, &c.
That all men wondred at the uncouth sight
And each one thought as to their fancies came.
But she herself did think it done for spight,
And touchèd was with secret wrath and shame
Therewith, as thing deviz'd her to defame:
Then many other ladies likewise tride
About their tender loynes to knit the same,
But it would not on none of them abide,
But when they thought it fast, eftsoones it was untide
Thereat all knights gan laugh and ladies lowre,
Till that at last the gentle Amoret
Likewise assayed to prove that girdle's powre.
And having it about her middle set
Did find it fit withouten breach or let,
Whereat the rest gan greatly to envie.
But Florimel exceedingly did fret,
And snatching from her hand,” &c.

As for the trial of the *horne*, it is not peculiar to our poet: it occurs in the old romance, entitled *Morte Arthur*, which was translated out of French in the time of King Edward IV., and first printed anno 1484. From that romance Ariosto is thought to have borrowed his tale of the

Enchanted Cup, c. 42, &c.—See Mr. Warton's *Observations on the Faerie Queene*, &c.

The story of the *horn* in *Morte Arthur* varies a good deal from this of our poet, as the reader will judge from the following extract :—"By the way they met with a knight that was sent from Morgan la Faye to King Arthur, and this knight had a fair horne all garnished with gold, and the horne had such a virtue, that there might no ladye or gentlewoman drinke of that horne, but if she were true to her husband: and if shee were false she should spill all the drinke, and if shee were true unto her lorde, shee might drink peaceably: and because of queene Guenever and in despite of Sir Launcelot du Lake, this horne was sent unto King Arthur." This horn is intercepted and brought unto another king named Marke, who is not a whit more fortunate than the British here; for he makes "his queene drinke thereof, and an hundred ladies moe, and there were but foure ladies of all those that drank cleane," of which number the said queen proves not to be one.—Book ii. chap. 22, ed. 1632.

In other respects the two stories are so different, that we have just reason to suppose this ballad was written before that romance was translated into English.

As for Queen Guenever, she is here represented no otherwise than in the old histories and romances. Holinshed observes, that "she was evil reported of, as noted of incontinence and breach of faith to hir husband."—Vol. i. p. 93.

* * Such readers as have no relish for pure antiquity, will find a more modern copy of this ballad at the end of this volume.

In the third day of May,
To Carleile did come
A kind curteous child,
That cold much of wisdome

A kirtle and a mantle 5
This child had uppon,
With 'brouches' and ringes
Full richelye bedone.

He had a sute of silke 10
About his middle drawne;
Without he cold of curtesye,
He thought itt much shame.

"God speed thee, King Arthur,
Sitting at thy meate:
And the goodly Queene Guénever 15
I cannott her forgett.

"I tell you, lords, in this hall,
I hett you all to 'heede,'
Except you be the more surer,
Is you for to dread." 20

He plucked out of his 'poterner,'
And longer wold not dwell;
He pulled forth a pretty mantle,
Betweene two nut-shells.

"Have thou here, King Arthur, 25
Have thou heere of mee;
Give itt to thy comely queene,
Shapen as itt is alreadye.

"Itt shall never become that wiffe,
That hath once done amisse :—" 30
Then every knight in the kings court
Began to care for 'his.'

Forth came dame Guénever;
To the mantle shee her 'hied';
The ladye shee was newfangle, 35
But yett shee was affrayd.

When shee had taken the mantle,
She stooode as shee had beene madd :
It was from the top to the toe
As sheeres had itt shread. 40

One while was it 'gule,'
Another while was itt greene;
Another while was it wadded;
Ill itt did her beseeme.

Another while was itt blacke, 45
And bore the worst hue :
"By my troth," quoth King Arthur,
"I thinke thou be not true."

V. 18, heate. MS.

V. 21, poterver. MS.

V. 32, his wiffe. MS.

V. 34, bided. MS.

V. 41, gaule. MS.

Shee threw downe the mantle,
That bright was of blee ; 50
Fast, with a rudd redd,
To her chamber can shee flee.

She curst the weaver and the walker
That clothe that had wrought,
And bade a vengeance on his crowne 55
That hither hath itt brought.

"I had rather be in a wood,
Under a greene tree,
Then in King Arthurs court
Shamed for to bee." 60

Kay called forth his ladye,
And bade her come neere ;
Saies, "Madam, and thou be guiltye,
I pray thee hold thee there."

Forth came his ladye, 65
Shortlye and anon ;
Boldlye to the mantle
Then is sheo gone.

When she had tane the mantle
And east it her about, 70
Then was shee bare
' Before all the rout.'

Then every knight,
That was in the kings court,
Talked, laughed, and showed 75
Full oft att that sport.

She threw downe the mantle,
That bright was of blee ;
Fast, with a red rudd,
To her chamber can shee flee. 80

Forth came an old knight
Pattering ore a creede,
And he proffered to this little boy
Twenty markes to his meede,

And all the time of the Christmasse, 85
Willinglye to feede ;
For why this mantle might
Doe his wiffe some need.

When she had tane the mantle,
Of cloth that was made, 90
Shee had no more left on her,
But a tassell and a threed :
Then every knight in the kings court
Bade evill might shee speed.

Shee threw downe the mantle, 95
That bright was of blee ;
And fast, with a redd rudd,
To her chamber can shee flee.

Craddocke called forth his ladye,
And bade her come in ; 100
Saith, " Winne this mantle, ladye,
With a litle dinne.

" Winne this mantle, ladye,
And it shal be thine,
If thou never did amisse 105
Since thou wast mine."

Forth came Craddockes ladye,
Shortlye and anon ;
But boldlye to the mantle
Then is shee gone. 110

When she had tane the mantle,
And cast it her about,
Upp att her great toe
It began to crinkle and crowt :
Shee said, " Bowe downe, mantle, 115
And shame me not for nought.

" Once I did amisse,
I tell you certainlye,
When I kist Craddockes mouth
Under a greene tree ; 120
When I kist Craddockes mouth
Before he married mee."

When shee had her shreeven,
 And her sines shee had tolde,
 The mantle stooode about her
 Right as shee wold, 125

Seemelye of coulour,
 Glittering like gold:
 Then every knight in Arthurs court
 Did her behold. 130

Then spake dame Guénever
 To Arthur our king;
 "She hath tane yonder mantle
 Not with right, but with wronge.

"See you not yonder woman, 135
 That maketh her self soe 'cleane'?
 I have seene tane out of her bedd
 Of men fiveteene;

"Priests, clarkes, and wedded men
 From her, bedeene: 140
 Yett shee taketh the mantle,
 And maketh her self cleane."

Then spake the little boy,
 That kept the mantle in hold;
 Sayes, "King, chasten thy wiffe,
 Of her words shee is to bold: 145

"Shee is a bitch and a witch,
 And a whore bold:
 King, in thine owne hall
 Thou art a cuckold." 150

The little boy stooode
 Looking out a dore;
 'And thereas he was lookinge
 He was ware of a wyld bore.'

He was ware of a wyld bore,
 Wold have werryed a man :
 He pulld forth a wood kniffe,
 Fast thither that he ran :
 He brought in the bores head,
 And quitted him like a man. 160

He brought in the bores head,
 And was wonderous bold :
 He said there was never a cuckolds kniffe
 Carve itt that cold.

Some rubbed their knives 165
 Uppon a whetstone :
 Some threw them under the table,
 And said they had none.

King Arthur and the child
 Stood looking upon them ; 170
 All their knives edges
 Turned backe againe.

Craddocke had a little knive
 Of iron and of steele ;
 He birtled the bores head 175
 Wonderous weele,
 That every knight in the kings court
 Had a morssell.

The little boy had a horne,
 Of red gold that ronge : 180
 He said there was "noe cuckolde
 Shall drinke of my horne,
 But he shold it sheede,
 Either behind or beforne."

Some shedd on their shoulder, 185
 And some on their knee ;
 He that cold not hitt his mouthe,
 Put it in his eye :
 And he that was a cuckold
 Every man might him see. 190

Craddocke wan the horne,
 And the bores head :
 His ladie wan the mantle
 Unto her meede.
 Everye such a lovely ladye
 God send her well to specede.

195



II.

The Marriage of Sir Gawaine

is chiefly taken from the fragment of an old ballad in the Editor's MS. which he has reason to believe more ancient than the time of Chaucer, and what furnished that bard with his *Wife of Bath's Tale*. The original was so extremely mutilated, half of every leaf being torn away, that without large supplements, &c., it was deemed improper for this collection: these it has therefore received, such as they are. They are not here particularly pointed out, because the Fragment itself will now be found printed at the end of this volume.

PART THE FIRST.

KING ARTHUR lives in merry Carleile,
 And seemely is to see ;
 And there with him Queene Guenever,
 That bride soe bright of blee.

And there with him Queene Guenever,
 That bride soe bright in bowre ;
 And all his barons about him stooode,
 That were both stiffe and stowre.

5

This king a royale Christmasse kept,
 With mirth and princelye cheare ;
 To him repaired many a knichte,
 That came both farre and neare.

10

And when they were to dinner sette
 And eups went freely round :
 Before them came a faire damselle,
 And knelt upon the ground.

15

- " A boone, a boone, O Kinge Arthùre,
 I beg a boone of thee ;
 Avenge me of a carlish knighte,
 Who hath shent my love and mee 20
- " At Tearne-Wadling ¹ his castle stands,
 Near to that lake so fair,
 And proudlye rise the battlements,
 And streamers deck the air.
- " Noe gentle knighte, nor ladye gay, 25
 May pass that castle-wall,
 But from that foule discourteous knighte,
 Mishappe will them befall.
- " Hee's twice the size of common men,
 Wi' thewes and sinewes stronge, 30
 And on his backe he bears a clubbe,
 That is both thicke and longe.
- " This grimme baròne 'twas our harde happe
 But yester morne to see ;
 When to his bowre he bare my love, 35
 And sore misused mee.
- " And when I told him King Arthùre
 As lyttle shold him spare ;
 Goe tell, sayd hee, that cuckold kinge
 To meete mee if he dare." 40
- Upp then sterted King Arthùre,
 And sware by hille and dale,
 He ne'er wolde quitt that grimme baròne,
 Till he had made him quail.
- " Goe fetch my sword Excalibar, 45
 Goe saddle mee my steede ;
 Nowe, by my faye, that grimme baròne
 Shall rue this ruthfulle deede."

¹ *Tearne-Wadling* is the name of a small lake near Hesketh in Cumberland, on the road from Penrith to Carlisle. There is a tradition, that an old castle once stood near the lake, the remains of which were not long since visible. *Tearne*, in the dialect of that country, signifies a small lake, and is still in use.

- And when he came to Tearne-Wadlingo
 Benethe the castle walle : 50
 "Come forth, come forth, thou proude baròne,
 Or yielde thyself my thralle."
- On magicke grounde that castle stooode,
 And fene'd with many a spelle :
 Noe valiant knighte could tread thereon, 55
 But straithe his courage felle.
- Forth then rush'd that earlish knight,
 King Arthur felte the charme :
 His sturdy sinewes lost their strengthe,
 Downe sunke his feeble arme. 60
- "Nowe yield thee, yield thee, Kinge Arthùre,
 Now yield thee unto mee ;
 Or fighte with mee, or lose thy lande,
 Noe better termes maye bee :
- "Unlesse thou sweare upon the rood, 65
 And promise on thy faye,
 Here to returne to Tearne-Wadling,
 Upon the new-year's day,
- "And bringe me worde what thing it is
 All women moste desyre : 70
 This is thy ransome, Arthur," he sayes,
 "Ile have noe other hyre."
- King Arthur then helde up his hande,
 And sware upon his faye,
 Then tooke his leave of the grimme baròne, 75
 And faste hee rode awaye.
- And he rode east, and he rode west,
 And did of all inquirye,
 What thing it is all women crave,
 And what they most desyre. 80
- Some told him riches, pompe, or state ;
 Some rayment fine and brighte ;
 Some told him mirth ; some flatterye ;
 And some a jollye knighte.

In letters all King Arthur wrote, 85
 And seal'd them with his ring :
 But still his minde was helde in doubte.
 Each tolde a different thinge.

As ruthfulle he rode over a more,
 He saw a ladye, sette 90
 Betweene an oke and a greene hollèye,
 All clad in red² scarlette.

Her nose was crookt and turned outwârde,
 Her chin stooode all awrye ;
 And where as sholde have been her mouthe, 95
 Lo ! there was set her eye :

Her haires, like serpents, clung aboute
 Her cheekes of deadlye hewe :
 A worse-form'd ladye than she was,
 No man mote ever viewe. 100

To hail the king in seemelye sorte
 This ladye was fulle faine :
 But King Arthùre, all sore amaz'd,
 No aunswere made againe.

“ What wight art thou,” the ladye sayd, 105
 “ That wilt not speake to mee ;
 Sir, I may chance to ease thy paine,
 Though I bee foule to see.”

“ If thou wilt ease my paine,” he sayd,
 “ And helpe me in my neede, 110
 Ask what thou wilt, thou grimme ladyè,
 And it shall bee thy meede.”

“ O sweare mee this upon the roode,
 And promise on thy faye ;
 And here the secrette I will telle, 115
 That shall thy ransome paye.”

* This was a common phrase in our old writers ; so Chaucer, in his Prologue to the Cant. Tales, says of the Wife of Bath.

“ Her hosen were of fyne scarlet red.”

- King Arthur promis'd on his faye,
 And sware upon the roode ;
 The secrette then the ladye told,
 As lightlye well shee cou'de. 120
- "Now this shall be my paye, Sir King,
 And this my guerdon bee,
 That some yong, fair and courtlye knight
 Thou bringe to marrye mee."
- Fast then pricked King Arthùre 125
 Ore hille, and dale, and downe :
 And soone he founde the barone's bowre,
 And soone the grimme baroûne.
- He kare his clubbe upon his backe,
 Hee stoode bothe stiffe and stronge ; 130
 And, when he had the letters reade,
 Awaye the lettres flunge.
- "Nowe yielde thee, Arthur, and thy lands,
 All forfeit unto mee ;
 For this is not thy paye, Sir King, 135
 Nor may thy ransome bee."
- "Yet hold thy hand, thou proud baròne,
 I pray thee hold thy hand ;
 And give mee leave to speake once more
 In reskewe of my land. 140
- "This morne, as I came over a more,
 I saw a ladye, sette
 Betwene an oke and a greene hollèye,
 All clad in red scarlètte.
- "Shee sayes, all women will have their wille, 145
 This is their chief desyre ;
 Now yield, as thou art a barone true,
 That I have payd mine hyre."
- "An earlye vengeaunce light on her !" 150
 The carlish baron swore :
 "Shee was my sister tolde thee this,
 And shee's a mishapen whore.

“ But here I will make mine avowe,
 To do her as ill a turne :
 For an ever I may that foule theefe gette, 153
 In a fyre I will her burne.”

PART THE SECOND.

HOMEWARDE pricked King Arthùre,
 And a wearye man was hee ;
 And soone he mette Queene Guenever,
 That bride so bright of blee.

“ What newes ! what newes ! thou noble king, 5
 Howe, Arthur, hast thou sped ?
 Where hast thou hung the carlish knight ?
 And where bestow'd his head ? ”

“ The carlish knight is safe for mee,
 And free fro mortal harme : 10
 On magicke grounde his castle stands,
 And fenc'd with many a charme.

“ To bow to him I was fulle faine,
 And yelde mee to his hand :
 And but for a lothly ladye, there 15
 I sholde have lost my land.

“ And nowe this fills my hearte with woe,
 And sorrowe of my life ;
 I swore a yonge and courtlye knight
 Sholde marry her to his wife.” 20

Then bespake him Sir Gawàine,
 That was ever a gentle knight :
 “ That lothly ladye I will wed ;
 Therefore be merrie and lighte.”

“ Now naye, nowe naye, good Sir Gawàine, 25
 My sister's sonne yee bee ;
 This lothlye ladye's all too grimme,
 And all too foule for yee.

“ Her nose is crookt and turn'd outwàrde,
 Her chin stands all awrye ; 30
 A worse form'd ladye than shee is
 Was never seen with eye.”

“What though her chin stand all awrye,
 And shee be foule to see;
 I'll marry her, unkle, for thy sake,
 And I'll thy ransome bee.” 35

“Nowe thanks, nowe thanks, good Sir Gawàine,
 And a blessing thee betyde!
 To-morrow wee'll have knights and squires,
 And wee'll goe fetch thy bride. 40

“And wee'll have hawkes and wee'll have houndes
 To cover our intent;
 And wee'll away to the greene forèst,
 As wee a hunting went.”

Sir Lancelot, Sir Stephen bolde, 45
 They rode with them that daye;
 And foremoste of the companye
 There rode the stewarde Kaye:

Soc did Sir Banier and Sir Bore,
 And eke Sir Garratte keene; 50
 Sir Tristram too, that gentle knight,
 To the forest freshe and greene.

And when they came to the greene forrèst,
 Beneathe a faire holley tree,
 There sate that ladye in red scarlèt, 55
 That unseemelye was to see.

Sir Kay beheld that lady's face,
 And looked upon her sweere;
 “Whoever kisses that ladye,” he sayes,
 “Of his kisse he stands in feare.” 60

Sir Kay beheld that ladye againe,
 And looked upon her snout;
 “Whoever kisses that ladye,” he sayes,
 “Of his kisse he stands in doubt.”

“Peace, brother Kay,” sayde Sir Gawàine, 65
 “And amend thee of thy life:
 For there is a knight amongst us all
 Must marry her to his wife.”

“What, marry this foule queane?” quoth Kay,
 “I’ the devil’s name anone; 70
 Gette mee a wife wherever I maye,
 In sooth shee shall be none.”

Then some tooke up their hawkes in haste,
 And some took up their houndes,
 And sayd they wolde not marry her 75
 For cities, nor for townes.

Then bespake him King Arthùre,
 And sware there “by this daye,
 For a little foule sighte and mislikinge,
 Yee shall not say her naye.” 80

“Peace, lordings, peace,” Sir Gawaine sayd,
 “Nor make debate and strife;
 This lothlye ladye I will take,
 And marry her to my wife.”

“Nowe thanks, nowe thanks, good Sir Gawàine, 85
 And a blessinge be thy meede!
 For as I am thine owne ladyè,
 Thou never shalt rue this deede.”

Then up they took that lothly dame,
 And home anone they bringe: 90
 And there Sir Gawaine he her wed,
 And married her with a ringe.

And when they were in wed-bed laid,
 And all were done awaye:
 “Come turne to mee, mine owne wed-lord, 95
 Come turne to mee, I praye.”

Sir Gawaine scant could lift his head,
 For sorrowe and for care;
 When lo! instead of that lothelye dame,
 Hee sawe a young ladye faire. 100

Sweet blushes stayn’d her rud-red cheeke,
 Her eyen were blacke as sloe:
 The ripening cherrye swellde her lippe,
 And all her necke was snowe.

Sir Gawaine kiss'd that lady faire, 105
 Lying upon the sheete,
 And swore, as he was a true knighte,
 'The spice was never so sweete.

Sir Gawaine kiss'd that lady brighte,
 Lying there by his side: 110
 "The fairest flower is not soe faire :
 Thou never canst bee my bride."

"I am thy bride, mine owne deare lorde ;
 The same whiche thou didst knowe,
 That was soe lothlye, and was wont 115
 Upon the wild more to goe.

"Nowe, gentle Gawaine, chuse," quoth shee,
 "And make thy choice with care ;
 Whether by night, or else by daye,
 Shall I be foule or faire ?" 120

"To have thee foule still in the night,
 When I with thee should playe !
 I had rather farre, my lady deare,
 To have thee foule by daye."

"What! when gaye ladyes goe with their lor les 125
 To drinke the ale and wine ;
 Alas! then I must hide myself,
 I must not goe with mine!"

"My faire ladyè," Sir Gawaine sayd,
 "I yield me to thy skille; 130
 Because thou art mine owne ladyè,
 Thou shalt have all thy wille."

"Nowe blessed be thou, sweete Gawàine,
 And the daye that I thee see ;
 For as thou seest mee at this time, 135
 Soe shall I ever bee.

"My father was an aged knighte,
 And yet it chanced soe,
 He tooke to wife a false ladyè,
 Whiche broughte me to this woe. 140

- “ Shee witch'd mee, being a faire yonge maide,
 In the greene forèst to dwelle,
 And there to abide in lothlye shape,
 Most like a fiend of helle ;
- “ Midst mores and mosses, woods and wilds, 145
 To lead a lonesome life,
 Till some yong, faire and courtlye knighte
 Wolde marrye me to his wife :
- “ Nor fully to gaine mine owne trewe shape,
 Such was her devilish skille, 150
 Until he wolde yelde to be rul'd by mee,
 And let mee have all my wille.
- “ She witchd my brother to a carlish boore,
 And made him stiffe and stronge ;
 And built him a bowre on magi'ke grounde, 155
 To live by rapine and wronge.
- “ But now the spelle is broken throughe,
 And wronge is turnde to righte ;
 Henceforth I shall bee a faire ladyè,
 And hee be a gentle knighte ” 160

* *
 *

III.

King Ryence's Challenge.

This song is more modern than many of those which follow it, but is placed here for the sake of the subject. It was sung before Queen Elizabeth at the grand entertainment at Kenilworth Castle in 1575, and was probably composed for that occasion. In a letter describing those festivities it is thus mentioned “ A Minstral came forth with a sollem song, warranted for story out of K. Arthur's acts, whereof I gat a copy and is this :

“ ‘ So it fell out on a Pentecost, ’ ” &c.

After the song the narrative proceeds: “ At this the Minstrell made a pause and a curtezy for Primus Passus. More of the song is thear, but I gatt it not.”

The story in *Morte Arthur* whence it is taken runs as follows: “ Came

a messenger hastily from king Ryence of North Wales,—saying, that king Ryence had discomfited and overcome cleaven kings, and everiche of them did him homage, and that was this: they gave him their beards cleane flayne off,—wherefore the messenger came for king Arthur's beard, for king Ryence had purfeled a mantell with kings beards, and there lacked for one a place of the mantell, wherefore he sent for his beard, or else he would enter into his lands, and brenn and slay, and never leave till he have thy head and thy beard. Well, said king Arthur, thou hast said thy message, which is the most villainous and lewdest message that ever man heard sent to a king. Also thou mayest see my beard is full young yet for to make a purfell of, but tell thou the king that—or it be long he shall do to me homage on both his knees, or else he shall leese his head." [B. i. c. 24. See also the same Romance, b. i. c. 92.]

The thought seems to be originally taken from Jeff. Monmouth's Hist. b. x. c. 3, which is alluded to by Drayton in his Poly-Olb., Song iv. and by Spenser in Faer. Queene, vi. 1, 13, 15.—See Warton's Observations on Spenser, vol. ii. page 223.

The following text is composed of the best readings selected from three different copies. The first in Enderbie's Cambria Triumphans, p. 197. The second in the Letter above mentioned. And the third inserted in MS. in a copy of Morte Arthur, 1632, in the Bodl. library.

Stow tells us that king Arthur kept his round table at "diverse places, but especially at Carlion, Winchester, and Camalet in Somersetshire." This Camalet, "sometimes a famous towne or castle, is situate on a very high tor or hill," &c. [See an exact description in Stow's Annals, ed. 1631, p. 55.]

As it fell out on a Pentecost day,

King Arthur at Camelot kept his court royall,

With his faire queene dame Guenever the gay,

And many bold barons sitting in hall,

With ladies attired in purple and pall,

5

And heraults in hewkes, hooting on high,

Cryed, *Largesse, Largesse, Chevaliers tres-hardie.*¹

A doughty dwarfe to the uppermost deas

Right pertlye gan pricke, kneeling on knee;

With steven fulle stoute amids all the preas,

10

Say'd, "Nowe Sir King Arthur, God save thee and see!

Sir Ryence of North-Gales greeteth well thee,

And bids thee thy beard anon to him send,

Or else from thy jaws he will it off rend.

¹ *Largesse, Largesse.* The heralds resounded these words as oft as they received the bounty of the knights. See *Mémoires de la Chevalerie*, tom. i. p. 99.—The expression is still used in the form of installing knights of the garter.

"For his robe of state is a rich scarlet mantle,
 With eleven kings beards bordered² about,
 And there is room lefte yet in a kante,
 For thine to stande, to make the twelfth out.
 This must be done, be thou never so stout;
 This must be done, I tell thee no fable,
 Maugre the teethe of all thy Round Table."

When this mortal message from his mouthe past,
 Great was the noyse bothe in hall and in bower:
 The king fum'd; the queene serreecht; ladies were aghast;
 Princes puff'd; barons blustred; lords began lower;
 Knights stormed; squires startled, like steeds in a
 stower;
 Pages and yeomen yell'd out in the hall;
 Then in came Sir Kay, the 'king's' seneschal.

"Silence, my soveraignes," quoth this courteous knight,
 And in that stound the stowre began still:
 'Then' the dwarfe's dinner full deerely was dight;
 Of wine and wassel he had his wille,
 And when he had eaten and drunken his fill,
 An hundred pieces of fine coyned gold
 Were given this dwarf for his message bold.

"But say to Sir Ryence, thou dwarf," quoth the king,
 "That for his bold message I do him defye,
 And shortly with basins and pans will him ring
 Out of North-Gales; where he and I
 With swords, and not razors, quickly shall trye,
 Whether he, or King Arthur, will prove the best barbor:"
 And therewith he shook his good sword Escalabor.

* * * * *

* * Strada, in his Prolusions, has ridiculed the story of the giant's
 mantle, made of the beards of kings.

² i. e. set round the border, as furs are now round the gowns of magis-
 trates.



IV.

King Arthur's Death.

A FRAGMENT.

The subject of this ballad is evidently taken from the old romance *Morte Arthur*, but with some variations, especially in the concluding stanzas; in which the author seems rather to follow the traditions of the old Welsh bards, who "believed that King Arthur was not dead, but conveyed awaie by the Fairies into some pleasant place, where he should remaine for a time, and then returne againe and reign in as great authority as ever."—Holinshed, b. v. c. 14; or, as it is expressed in an old Chronicle printed at Antwerp 1493, by Ger. de Leew, "The Bretons supposen, that he [K. Arthur]—shall come yet and conquere all Bretaine, for certes this is the prophieye of Merlyn: He sayd, that his deth shall be doubtous; and sayd soth, for men thereof yet have doubte, and shullen for ever more,—for men wyt not whether that he lyveth or is dede."—See more ancient testimonies in Selden's Notes on Poly Olbion, Song iii.

This fragment, being very incorrect and imperfect in the original MS., hath received some conjectural emendations, and even a supplement of three or four stanzas composed from the romance of *Morte Arthur*.

* * * * *

Ox Trinity Mondaye in the morne,
 This sore battayle was doom'd to bee,
 Where manye a knyghte cry'd, Well-awaye!
 Alacke, it was the more pittie.

Ere the first crowinge of the cocke, 5
 When as the kinge in his bed laye,
 He thoughte Sir Gawaine to him came,¹
 And there to him these wordes did saye:

"Nowe, as you are mine nikle deare,
 And as you prize your life, this daye 10
 O meet not with your foe in fighte;
 Putt off the battayle, if yee maye.

"For Sir Launcelot is nowe in Fraunce,
 And with him many an hardye knyghte:
 Who will within this moneth be backe, 15
 And will assiste yee in the fighte."

¹ Sir Gawaine had been killed at Arthur's landing on his return from abroad.—See the next ballad, ver. 73.

The kinge then call'd his nobles all,
 Before the breakinge of the daye ;
 And told them howe Sir Gawaine came,
 And there to him these wordes did saye. 20
 His nobles all this counsayle gave,
 That earlye in the morning, hee
 Shold send awaye an herauld-at-armes,
 To aske a parley faire and free.
 Then twelve good knightes King Arthur chose, 25
 The best of all that with him were,
 To parley with the foe in field,
 And make with him agreement faire.
 The king he charged all his hoste,
 In readinesse there for to bee ; 30
 But noe man shold noe weapon sturre,
 Unlesse a sword drawne they shold see.
 And Mordred, on the other parte,
 Twelve of his knights did likewise bringe,
 The best of all his companye, 35
 To hold the parley with the kinge.
 Sir Mordred alsoe charged his hoste,
 In readinesse there for to bee ;
 But noe man sholde noe weapon sturre,
 But if a sworde drawne they shold see. 40
 For he durste not his unkle truste,
 Nor he his nephewe, sothe to tell ;
 Alacke ! it was a woefulle case,
 As ere in Christentye befelle.
 But when they were together mette, 45
 And both to faire accordance broughte,
 And a month's league betweene them sette,
 Before the battayle sholde be foughte,
 An addere crept forth of a bushe,
 Stunge one o' th' king's knightes on the knee ; 50
 Alacke ! it was a woefulle chauce,
 As ever was in Christentie.

Ver. 41, 42, the folio MS. reads father . . . sonne.

When the knighte found him wounded sore,
 And sawe the wild-worm hanginge there,
 His sworde he from his scabberde drewe ; 55
 A piteous case, as ye shall heare.

For when the two hostes sawe the sworde,
 They joyned battayle instantlye ;
 Till of soe manye noble knightes,
 On one side there were left but three. 60

For all were slain that durst abide,
 And but some fewe that fled awaye :
 Ay mee ! it was a bloodye fielde,
 As ere was foughte on a summer's daye.

Upon King Arthlur's own partyè,
 Onlye himselfe escaped there,
 And Lukyn Duke of Gloster free,
 And the king's butler Bedevere. 65

And when the king beheld his knightes
 All dead and scattered on the molde, 70
 The teares fast trickled downe his face ;
 That manlye face in fight so bolde.

"Nowe reste yee all, brave knightes," he said,
 "Soe true and faithful to your trust :
 And must yee then, ye valiant hearts, 75
 Be lefte to moulder into dust !

"Most loyal have yee been to mee,
 Most true and faithful unto deathe :
 And, oh ! to rayse yee up againe,
 How freelye could I yield my breathe ! 80

"But see, the traitor's yet alive !
 Lo where hee stalkes among the deade !
 Nowe bitterlye he shall aby :
 And vengeance fall upon his head."

"O staye, my liege," then sayd the duke ; 85
 "O staye for love and charitie ;
 Remember what the vision spake,
 Nor meete your foe, if it may bee."

“O staye mee not, thou worthy wight,
 This debt my loyal knights I owe : 90
 Betide me life, betide me death,
 I will avenge them of their foe.”

Then straite he grasp'd his trustye speare,
 And on his horse then mounted hee :
 As his butler holpe him to his horse, 95
 His bowels gushed to his knee.

“Alas!” then sayd the noble king,
 “That I should live this sight to see!
 To see this good knight here be slaine,
 All for his love in helping mee!” 100

He put his speare into his reste,
 And to Sir Mordred loud gan crye ;
 “Nowe sette thyself upon thy garde,
 For, traitor, nowe thy death is nye.”

Sir Mordred lifted up his sworde, 105
 And fierce to meet the king ran hee :
 The king his speare he through him thrust,
 A fathom thorow his bodie.

When Mordered felt the stroke of death,
 And found that he was wounded soe, 110
 He thrust himselfe upon the speare,
 And struke the king a deadlye blowe.

Then grimmye dyed Sir Mordered,
 Presentlye upon that tree :
 And bloody streames ranne from the kinge, 115
 Ere to the duke returned hee.

Sir Lukyn then he thus bespake :
 “Sir Knighte, thou hast been faithfulle tryde ;
 Nowe take my sword Excalibar,²
 That hangs so freelye by my syde ; 120

“O take my sword Excalibar,
 And there into the river throwe :
 For here, henceforth, benethe this tree,
 All use of weapons I foregoe.

² More commonly called *Caliburn*. In the folio MS. *Escalberd*.

“ And fare thee well, thou trustye sword, 125
 A better neer had valiant knighte ;
 With thee full ofte, and many a daye,
 Have I withstood my foe in fighte.

With this good fauchion in my hande,
 Oft have I reapt the bloody feelde : 130
 But nowe the fatalle houre is come,
 That never more I may thee weelde.”

The duke to the river side he went,
 And there his owne sword in threwe he ;
 But he kept back Excalibar, 135
 He kept it back in privitie.

For all of coleyne was the blade,
 And all the hilde of precious stone :
 “ And ever alacke ! ” then sayd the knighte,
 “ Must such a sword awaye be throwne ? ” 140

Then backe he came unto the kinge,
 Who sayd, “ Sir Lukyn, what did yee see ? ”
 “ Nothing, my liege, save that the winde
 Blewe oer the waters faire and free.”

“ O goe againe,” then said the kinge, 145
 “ O good Sir Lukyn, goe againe :
 Into the rivere throwe my sword,
 Nor keepe me lingering here in paine.”

The duke then to the river went,
 And the kings scabberd in threwe hee ; 150
 But hee kept backe Excalibar,
 And hid it undernethe a tree.

Then backe he came to tell the kinge,
 Who sayde, “ Sir Lukyn, sawe ye oughte ? ”
 “ Nothinge, my liege, save that the winde 155
 Nowe with the angrie waters fought.”

“ O Lukyn, Lukyn,” said the kinge,
 “ Twice haste thou dealt deceytfullye :
 Alacke, whom may wee ever truste,
 When suche a knighte soe false can bee ! 160

"Saye, wouldst thou have thy master dead,
 All for a sword that wins thine eye?
 Now goe againe, and throwe it in,
 Or here the one of us shall dye."

The duke, all shent with this rebuke, 165
 No aunswere made unto the kinge;
 But to the rivere tooke the sworde,
 And throwe it far as he could flinge.

A hande and an arme did meete the sworde,
 And flourishd three times in the air; 170
 Then sunke benethe the renninge streame,
 And of the duke was scene noe mair.

All sore astonied stood the duke,
 He stood as still, as still mote bee;
 Then hastend backe to telle the kinge, 175
 But he was gone from under the tree.

But to what place he cold not tell,
 For never after hee did him spye;
 But hee sawe a barge goe from the land,
 And hee heard ladyes howle and crye.³ 180

And whether the kinge were there or not,
 Hee never knewe, nor ever colde;
 For from that sad and direfulle daye,
 Hee never more was scene on molde.

* *
 *

V. 178, see MS.

* Not unlike that passage in Virgil:

"Summoque ulularunt vertice nymphæ."

Ladies was the word our English writers used for *nymphs*: as in the following lines of an old song in the Editor's folio MS.

"When scorching Phœbus he did mount,
 Then Lady Venus went to hunt:
 To whom Diana did resort,
 With all the Ladyes of hills, and valleys,
 Of springs, and floodes," &c.



V.

The Legend of King Arthur.

We have here a short summary of King Arthur's history as given by Jeff. of Monmouth and the old Chronicles, with the addition of a few circumstances from the romance *Morte Arthur*. The ancient chronicle of Ger. de Leew (quoted above in p. 124), seems to have been chiefly followed; upon the authority of which we have restored some of the names which were corrupted in the MS. and have transposed one stanza, which appeared to be misplaced [*viz.* that beginning at v. 49, which in the MS. followed v. 36].

Printed from the Editor's ancient folio MS.

OF Brutus' blood, in Brittain borne,	
King Arthur I am to name;	
Through Christendome and Heathynesse	
Well knowne is my worthy fame.	
In Jesus Christ I doe beleewe;	5
I am a Christyan bore;	
The Father, Sone, and Holy Gost,	
One God, I doe adore.	
In the four hundred ninetieth yeere,	
Oer Brittain I did rayne,	10
After my Savior Christ his byrth,	
What time I did maintaine	
The fellowship of the Table Round,	
Soe famous in those dayes;	
Whereatt a hundred noble knights	15
And thirty sat alwayes:	
Who for their deeds and martiall feates,	
As bookes done yett record,	
Amongst all other nations	
Wer feared through the world	20
And in the castle off Tyntagill	
King Uther mee begate,	
Of Agyana, a bewtyous ladye,	
And come of 'hio' estate.	

Ver. 1, Bruite his. MS.

V. 9, He began his reign A.D. 515, according to the Chronicles.

V. 23 She is named *Igern* in the old Chronicles. V. 24, his. MS.

- And when I was fifteen yeere old, 25
 Then was I crowned kinge :
 All Brittain, that was att an upròre,
 I did to quiett bringe ;
- And drove the Saxons from the realme,
 Who had opprest this land ; 30
 All Scotland then, throughe manly feates,
 I conquered with my hand.
- Ireland, Denmarke, Norwaye,
 These countryes wan I all ;
 Iseland, Gotheland, and Swetheland ; 35
 And made their kings my thrall.
- I conquered all Gallya,
 That now is called France ;
 And slew the hardye Froll in feild,
 My honor to advance. 40
- And the ugly gyant Dynabus,
 Soe terrible to vewe,
 That in Saint Barnards mount did lye,
 By force of armes I slew.
- And Lucyus, the emperour of Rome, 45
 I brought to deadly wracke ;
 And a thousand more of noble knightes
 For feare did turne their backe.
- Five kinges of ' paynims ' I did k'll
 Amidst that bloody strife ; 50
 Besides the Grecian emperour,
 Who alsoe lost his life.
- Whose carcasse I did send to Rome,
 Cladd poorlye on a beere ;
 And afterward I past Mount-Joye 55
 The next approaching yeere.

V. 39, Froland field. MS. Froll, according to the Chronicles, was a Roman knight, governor of Gaul.

V. 41, Danibus. MS.

V. 49, of Pavye. MS.

- Then I came to Rome, where I was mett
 Right as a conquerour,
 And by all the cardinalls solempnelye
 I was crowned an emperour. 60
- One winter there I made abode,
 Then word to mee was brought,
 How Mordred had oppressed the crowne,
 What treason he had wrought
- Att home in Brittain with my queene : 65
 Therfore I came with speede
 To Brittain backe, with all my power,
 To quitt that traiterous deede ;
- And soone at Sandwicke I arrivde,
 Where Mordred me withstoode : 70
 But yett at last I landed there,
 With effusion of much blood.
- For there my nephew Sir Gawaine dyed,
 Being wounded in that sore
 The whiche Sir Lancelot in fight 75
 Had given him before.
- Then chased I Mordred away,
 Who fledd to London right,
 From London to Winchester, and
 To Cornewalle tooke his flyght. 80
- And still I him pursued with speed,
 Till at the last wee mett ;
 Wherby an appointed day of fight
 Was there agreed and sett :
- Where we did fight, of mortal life 85
 Eche other to deprive,
 Till of a hundred thousand men
 Scarce one was left alive.
- There all the noble chivalrye
 Of Brittain tooke their end. 90
 O see how fickle is their stato
 That doe on fates depend !

There all the traiterous men were slaine,
 Not one escapte away ;
 And there dyed all my vallyant knightes. 95
 Alas ! that woefull day !

Two and twenty yeere I ware the crowne
 In honor and great fame,
 And thus by death was suddenlye
 Deprived of the same. 100



VI.

A Dytie to Hey Downe.

Copied from an old MS. in the Cotton library [Vesp. A. 25], entitled
 "Divers things of Hen. viij's time."

Who sekcs to tame the blustering winde,
 Or cause the floods bend to his wyll,
 Or els against dame nature's kinde
 To 'change' things frame by cunning skyl :
 That man I thinke bestoweth paine, 5
 Thoughc that his laboure be in vaine.

Who strives to breake the sturdye steele,
 Or goeth about to staye the sunne ;
 Who thinks to cause an oke to reele,
 Which never can by force be done : 10
 That man likewise bestoweth paine,
 Thoughc that his laboure be in vaine.

Who thinks to stryve against the streame,
 And for to sayle without a maste ;
 Unlesse he thinks perhapps to faine, 15
 His travell ys forelorne and waste ;
 And so in cure of all his paine,
 His travell ys his cheffest gaine.

So he lykewise, that goes about
 To please eche eye and every care, 20
 Had nede to have withouten doubt
 A golden gyft with him to beare;
 For evyll report shall be his gaine,
 Though he bestowe both toyle and paine.
 God grant eche man one to amend; 25
 God send us all a happy place;
 And let us pray unto the end
 That we may have our princes grace.
 Amen, amen! so shall we gaine
 A dewe reward for all our paine. 30



VII.

Glasgerion.

An ingenious friend thinks that the following old ditty (which is printed from the Editor's folio MS.) may possibly have given birth to the Tragedy of *The Orphan*, in which Polidore intercepts Monimia's intended favours to Castalio.

See what is said concerning the hero of this song (who is celebrated by Chaucer under the name of Glaskyrion), in the Essay prefixed to vol. i., note (u), part iv. (2).

GLASGERION was a kings owne sonne,
 And a harper he was goode;
 He harped in the kings chambere,
 Where cuppe and caudle stoode,
 And soe did hee in the queens chambere, 5
 Till ladies waxed 'glad,'
 And then bespake the kinges daughter,
 And these wordes thus shee sayd:
 "Strike on, strike on, Glasgerion,
 Of thy striking doe not blinne; 10
 Theres never a stroke comes oer thy harpe,
 But it glads my hart withinne."

“ Faire might he fall,” quoth hee,
 “ Who taught you nowe to speake !
 I have loved you, ladye, seven longe yeere, 15
 My minde I neere durst breake.”

“ But come to my bower, my Glasgerion,
 When all men are att rest :
 As I am a ladie true of my promise,
 Thou shalt bee a welcome guest.” 20

Home then came Glasgèrion,
 A glad man, lord ! was hee :
 “ And, come thou hither, Jacke my boy,
 Come hither unto mee.

“ For the kinges daughter of Normandye 25
 Hath granted mee my boone ;
 And att her chambere must I bee
 Beffore the cocke have crowen.”

“ O master, master,” then quoth hee,
 “ Lay your head downe on this stone ; 30
 For I will waken you, master deere,
 Afore it be time to gone.”

But up then rose that lither ladd,
 And hose and shoone did on ;
 A collar he cast upon his necke, 35
 Hee seemed a gentleman.

And when he came to the ladyes chamber,
 He thrild upon a pinn :¹
 The lady was true of her promise,
 And rose and lett him inn. 40

He did not take the lady gaye
 To boulster nor to bed :
 ‘ Nor thoughe hee had his wicked wille,
 A single word he sed.’

V. 16, harte. MS.

¹ This is elsewhere expressed ‘*twirled the pin,*’ or ‘*tirled at the pin,*’ [see D. viii. s. vi. v. 3,] and seems to refer to the turning round the button on the outside of a door, by which the latch rises, still used in cottages.

- He did not kisse that ladyes monthē,
 Nor when he came, nor yode :
 And sore that ladye did mistrust,
 He was of some churls bloud. 45
- But home then came that lither ladd,
 And did off his hose and shoone ; 50
 And cast the collar from off his necke :
 He was but a churlès sonne.
- “ Awake, awake, my deere master,
 The cock hath well-nigh crowen ;
 Awake, awake, my master deere, 55
 I hold it time to be gone.
- “ For I have saddled your horse, master,
 Well bridled I have your steede,
 And I have served you a good breakfast,
 For thereof ye have need.” 60
- Up then rose good Glasgerion,
 And did on hose and shoone,
 And cast a collar about his necke :
 For he was a kinge his sonne.
- And when he came to the ladyes chambere, 65
 He thrilled upon the pinne ;
 The lady was more than true of promise,
 And rose and let him inn.
- “ O whether have you left with me
 Your bracelet or your glove ? 70
 Or are you returned backe againe
 To know more of my love ? ”
- Glasgerion swore a full great othe,
 By oake, and ashe, and thorne ;
 “ Ladye, I was never in your chambere, 75
 Sith the time that I was borne.”
- “ O then it was your lither foot-page,
 He hath beguiled mee : ”
 Then shee pulled forth a little pen-kniffe,
 That hanged by her knee. 80

Sayes, "There shall never noe churlès blood
 Within my bodye spring :
 No churlès blood shall eer defile
 The daughter of a kinge."

Home then went Glasgerion, 85
 And woe, good lord ! was hee :
 Sayes, "Come thou hither, Jacke my boy,
 Come hither unto mee.

"If I had killed a man to-night,
 Jacke, I would tell it thee : 90
 But if I have not killed a man to-night,
 Jacke, thou hast killed three."

And he puld out his bright browne sword,
 And dryed it on his sleeve,
 And he smote off that lither ladds head, 95
 Who did his ladye grieve.

He sett the swords poynt till his brest,
 The pummil untill a stone :
 Throw the falsenesse of that lither ladd,
 These three lives were all gone. 100

V. 100, werne all. MS.



VIII.

Old Robin of Portingale.

From an ancient copy in the Editor's folio MS., which was judged to require considerable corrections

In the former edition, the hero of this piece had been called Sir Robin, but that title not being in the MS. is now omitted.

LET never again see old a man
 Marrye see yonge a wife
 As did old Robin of Portingale,
 Who may rue all the dayes of his life.

- For the mayors daughter of Lin, God wott, 5
 He chose her to his wife,
 And thought with her to have lived in love,
 But they fell to hate and strife.
- They scarce were in their wed-bed laid, 10
 And scarce was hee asleepe,
 But upp shee rose, and forth shee goes
 To the steward, and gan to weepe.
- "Sleepe you, wake you, faire Sir Gyles?
 Or be you not within?
 Sleepe you, wake you, faire Sir Gyles, 15
 Arise and let me inn."
- "O, I am waking, sweete," he said,
 "Sweete ladye, what is your will?"
 "I have unbethought me of a wile,
 How my wed-lord weell spill. 20
- "Twenty-four good knights," shee sayes,
 "That dwell about this towne,
 Even twenty-four of my next cozèns,
 Will helpe to dinge him downe."
- All that beheard his litle foote-page, 25
 As he watered his masters steed,
 And for his masters sad perille
 His verry heart did bleed.
- He mourned, sighed, and wept full sore;
 I sweare by the holy roode, 30
 The teares he for his master wept
 Were blent water and bloude.
- And that beheard his deare mastèr
 As he stood at his garden pale:
 Sayes, "Ever alacke, my litle foot-page, 35
 What causes thee to wail?"

Ver. 19, unbethought [properly *onbethought*]; this word is still used in the Midland counties in the same sense as *bethought*.

V. 32, blend. MS.

- “Hath any one done to thee wronge,
Any of thy fellowes here?
Or is any of thy good friends dead,
That thou shedst manye a teare? 40
- “Or, if it be my head bookes-man,
Aggrieved he shal bee,
For no man here within my howse,
Shall doe wrong unto thee.”
- “O, it is not your head bookes-man, 45
Nor none of his degree,
But on to-morrow, ere it be noone,
All deemed to die are yee.
- “And of that bethank your head stewàrd,
And thank your gay ladye.” 50
- “If this be true, my litle foot-page,
The heyre of my land thoust bee.”
- “If it be not true, my dear master,
No good death let me die.”
- “If it be not true, thou litle foot-page, 55
A dead corse shalt thou lie.
- “O call now downe my faire ladye,
O call her downe to mee;
And tell my ladye gay how sicke,
And like to die I bee.” 60
- Downe then came his ladye faire,
All clad in purple and pall,
The rings that were on her finger s
Cast light throughout the hall.
- “What is your will, my owne wed-lord? 65
What is your will with mee?”
- “O see, my ladye decre, how sicke,
And like to die I bee.”
- “And thou be sicke, my owne wed-lord, 70
Soe sore it grieveth me,
But my five maydens and myselfe
Will ‘watch thy’ bedde for thee,

V. 47, or to-morrow. MS.

V. 56, bee. MS.

V. 72, make the. MS.

- “ And at the waking of your first sleepe,
 We will a hott drinke make ;
 And at the waking of your ‘ next ’ sleepe 75
 Your sorrowes we will slake.”
- He put a silk cote on his backe,
 And mail of many a fold ;
 And hee putt a steele cap on his head,
 Was gilt with good red gold ; 80
 He layd a bright browne sword by his side,
 And another att his feete ;
 ‘ And twentye good knights he placed at hand,
 To watch him in his sleepe.’
- And about the middle time of the night, 85
 Came twentye-four traitours inn :
 Sir Giles he was the foremost man,
 The leader of that ginn.
- Old Robin with his bright browne sword
 Sir Gyles head soon did winn ; 90
 And scant of all those twenty-four
 Went out one quick agenn.
- None save only a litle foot-page,
 Crept forth at a window of stone,
 And he had two armes when he came in, 95
 And he went back with one.
- Upp then came that ladye gaye
 With torches burning bright ;
 She thought to have brought Sir Gyles a drinke,
 Butt she found her owne wedd-knight. 100
- The first thinge that she stumbled on,
 It was Sir Gyles his foote :
 Sayes, “ Ever alacke, and woe is mee,
 Here lyes my sweete hart-roote !”
- The next thinge that she stumbled on, 105
 It was Sir Gyles his heade :
 Sayes, “ Ever alacke, and woe is mee,
 Heere lyes my true love deade !”

He cutt the pappes beside her brest,
 And didd her body spille; 110
 He cutt the eares beside her heade,
 And bade her love her fille.

He called then up his litle foot page,
 And made him there his heyre;
 And sayd, "Henceforth my worldlye goodes 115
 And countrye I forswear."

He shope the crosse on his right shouldèr,
 Of the white 'clothe' and the redde,¹
 And went him into the Holy Land,
 Wheras Christ was quicke and dead. 120

V. 118, fleshe. MS.

¹ Every person who went on a *CROISADE* to the Holy Land, usually wore a cross on his upper garment, on the right shoulder, as a badge of his profession. Different nations were distinguished by crosses of different colours: the English wore white, the French red, &c. This circumstance seems to be confounded in the ballad. [V. Spelman, Gloss.]

☞ In the foregoing piece, Giles, steward to a rich old merchant trading to Portugal, is qualified with the title of *Sir*, not as being a knight, but rather, I conceive as having received an inferior order of priesthood.

IX.

Child Waters.

Child is frequently used by our old writers as a title. It is repeatedly given to Prince Arthur in the *Faerie Queene*: and the son of a king is in the same poem called *Child Tristram* [b. v. c. 11, st. 8, 13,—b. vi. c. 2, st. 36,—ibid. c. 8, st. 15]. In an old ballad quoted in Shakspeare's *King Lear*, the hero of Ariosto is called *Child Roland*. Mr. Theobald supposes this use of the word was received along with their romances from the Spaniards, with whom *Infante* signifies a *Prince*. A more eminent critic tells us, that "in the old times of chivalry, the noble youth, who were candidates for knighthood, during the time of their probation were called *Infans*, *Varlets*, *Damoysels*, *Bacheliers*. The most noble of the youth were particularly called *Infans*." [Vide Warb. Shakesp.] A late commentator on Spenser observes, that the Saxon word *cnihtz* knight, signifies also a *Child*. [See Upton's Gloss, to the *Faerie Queene*.]

The Editor's MS. collection, whence the following piece is taken, affords several other ballads, wherein the word *Child* occurs as a title: but in none of these it signifies *Prince*.—See the song entitled *Gil Morrice* in this volume.

It ought to be observed that the word *Child*, or *Chield*, is still used in North Britain to denominate a man, commonly with some contemptuous character affixed to him, but sometimes to denote man in general.

- CHILDE WATERS in his stable stooode
 And stroakt his milke-white steede;
 To him a fayre yonge ladye came
 As ever ware womans weede.
- Sayes, "Christ you save, good Childe Waters," 5
 Sayes, "Christ you save and see;
 My girdle of gold that was too longe,
 Is now too short for mee.
- "And all is with one childe of yours
 I feele sturre at my side; 10
 My gowne of greene it is too straighte;
 Before, it was too wide."
- "If the childe be mine, faire Ellen," he sayd,
 "Be mine, as you tell mee,
 Then take you Cheshire and Lancashire both, 15
 Take them your owne to bee.
- "If the childe be mine, faire Ellen," he sayd,
 "Be mine, as you doe sweare,
 Then take you Cheshire and Lancashire both,
 And make that childe your heyre." 20
- Shee sayes, "I had rather have one kisse,
 Childe Waters, of thy mouth,
 Than I wolde have Cheshire and Lancashire both,
 That lye by north and southe.
- "And I had rather have one twinkling, 25
 Childe Waters, of thine ee,
 Than I wolde have Cheshire and Lancashire both,
 To take them mine owne to bee."

- "To-morrowe, Ellen, I must forth ryde
 Farr into the north countree ; 30
 The fayrest ladye that I can finde,
 Ellen, must goe with mee."
- " "Thoughe I am not that ladye fayre,
 Yet let me goe with thee :'
 And ever I pray you, Childe Waters, 35
 Your foot-page let me bee."
- " If you will my foot-page bee, Ellen,
 As you doe tell to mee,
 Then you must cut your gowne of greene
 An inch above your knee : 40
- " Soe must you doe your yellowe lockes,
 An inch above your ee ;
 You must tell no man what is my name ;
 My foot-page then you shall bee."
- Shee, all the longe daye Childe Waters rode, 45
 Ran barefoote by his syde,
 Yet was he never soe courteous a knyghte,
 To say, " Ellen, will you ryde ? "
- Shee, all the long daye Childe Waters rode,
 Ran barefoote thorow the broome, 50
 Yet was hee never soe courteous a knyghte,
 To say, " put on your shoone."
- " Ride softlye," shee sayd, " O Childe Waters,
 Why doe you ryde so fast ?
 The childe, which is no mans but thine, 55
 My bodye itt will brast."
- Hee sayth, " Seest thou yonder water, Ellen,
 That flows from banke to brimme ? "—
- " I trust in God, O Childe Waters,
 You never will see ¹ me swimme." 60
- But when shee came to the water side,
 She sayled to the chinne :
 " Nowe the Lord of heaven be my speede,
 For I must learne to swimme."

¹ *i. e.* permit, suffer, &c.

- The salt waters bare up her clothes ; 65
 Our Ladye bare up her chinne ;
 Childe Waters was a woe man, good Lord,
 To see faire Ellen swimme !
- And when shee over the water was,
 Shee then came to his knee : 70
 Hee sayd, " Come hither, thou fayre Ellen,
 Loe yonder what I see.
- " Seest thou not yonder hall, Ellen ?
 Of redd gold shines the yate :
 Of twenty-foure faire ladyes there, 75
 The fairest is my mate.
- " Seest thou not yonder hall, Ellen ?
 Of redd golde shines the towre :
 There are twenty-four fayre ladyes there,
 The fayrest is my paramoure." 80
- " I see the hall now, Childe Waters,
 Of redd golde shines the yate :
 God give you good now of yourselfe,
 And of your worthye mate.
- " I see the hall now, Childe Waters, 85
 Of redd golde shines the towre :
 God give you good now of yourselfe,
 And of your paramoure."
- There twenty-four fayre ladyes were
 A playing at the ball, 90
 And Ellen, the fayrest ladye there,
 Must bring his steed to the stall.
- There twenty-four fayre ladyes were
 A playinge at the chesse,
 And Ellen, the fayrest ladye there, 95
 Must bring his horse to gresse.
- And then bespake Childe Waters sister,
 These were the wordes sayd shee :
 " You have the prettyest page, brother,
 That ever I did see ; 100

- * But that his bellye it is so bigge,
 His girdle stands soe hye ;
 And ever I pray you, Childe Waters,
 Let him in my chamber lye."
- " It is not fit for a little foot-page, 105
 That has run throughe mosse and myre,
 To lye in the chamber of any ladye,
 That weares soe riche attyre.
- " It is more meete for a little foot-page, 110
 That has run throughe mosse and myre,
 To take his supper upon his knee,
 And lye by the kitchen fyre."
- Now when they had supped every one,
 To bedd they tooke theyr waye :
 He sayd, " Come hither, my little foot-page, 115
 And hearken what I saye.
- " Goe thee downe into yonder towne,
 And lowe into the streete ;
 The fayrest ladye that thou canst finde,
 Hyre in mine armes to sleepe ; 120
 And take her up in thine armes twaine,
 For filing ² of her feete."
- Ellen is gone into the towne,
 And lowe into the streete ;
 The fayrest ladye that shee colde finde 125
 She hyred in his armes to sleepe ;
 And tooke her up in her armes twaine,
 For filing of her feete.
- " I praye you nowe, good Childe Waters,
 Let mee lye at your feete ; 130
 For there is noe place about this house,
 Where I may 'saye a sleepe."
- ' He gave her leave, and fair Ellen
 ' Down at his beds feet laye ;
 This done the nighte drove on apace, 135
 And when it was neare the daye,

V. 132, *i. e.* essay, attempt.² *i. e.* defiling. See Warton's *Observ.* vol. ii. p. 158.

Hee sayd, " Rise up, my little foot-page,
 Give my steede corne and haye ;
 And give him nowe the good black oates,
 To carry mee better awaye." 140

Up then rose the faire Ellen,
 And gave his steede corne and haye ;
 And soe shee did the good black oates,
 To carry him the better awaye.

She leane her back to the manger side, 145
 And grievouslye did groane ;
 She leane her back to the manger side,
 And there shee made her moane.

And that beheard his mother deare,
 Shee heard ' her woefull woe : ' 150
 Shee sayd, " Rise up, thou Childe Waters,
 And into thy stable goe.

" For in thy stable is a ghost,
 That grievouslye doth grone ;
 Or else some woman laboures with childe, 155
 Shee is soe woe-begone."

Up then rose Childe Waters soone,
 And did on his shirte of silke ;
 And then he put on his other clothes,
 On his bodye as white as milke. 160

And when he came to the stable dore,
 Full still there hee did stand,
 That hee mighte heare his fayre Ellen,
 Howe shee made her monand.

She sayd, " Lullabye, mine own dear childe, 165
 Lullabye, deare childe, deare ;
 I wolde thy father were a kinge,
 Thy mothere layde on a biero."

“Peace nowe,” hee sayd, “good, faire Ellen,
 Bee of good cheere, I praye ;
 And the bridale and the churchinge bothe
 Shall bee upon one daye.” 170

We are informed that the German poet Bürger has translated this poem with much grace, and entitles it *Graf Walter*. Bürger has also translated “King John and the Abbot of Canterbury” as *Der Kaiser und der Abt*, and “The Child of Elle” as *Die Entführung*.—Editor.



X.

Phillida and Corydon.

This sonnet is given from a small quarto MS. in the Editor's possession, written in the time of Queen Elizabeth. Another copy of it, containing some variations, is reprinted in the *Muses Library*, p. 295, from an ancient miscellany entitled *England's Helicon*, 1600, 4to. The author was Nicholas Breton, a writer of some fame in the reign of Elizabeth, who also published an interlude entitled “An old man's lesson and a young man's love,” 4to, and many other little pieces in prose and verse, the titles of which may be seen in Winstanley, Ames' *Typog.*, and Osborne's Harl. Catalog., &c. He is mentioned with great respect by Meres, in his second part of *Wit's Commonwealth*, 1598, f. 283, and is alluded to in Beaumont and Fletcher's *Scornful Lady*, act ii., and again in *Wit without Money*, act iii.—See Whalley's Ben Jonson, vol. iii. p. 103.

The present edition is improved by a copy in *England's Helicon*, edit. 1614, 8vo.

In the merrie moneth of Maye,
 In a morne by break of daye,
 With a troope of damselles playing
 Forthe ‘I yode’ forsooth a maying ;

When anon by a wood side,
 Where that Maye was in his pride,
 I espied all alone
 Phillida and Corydon. 5

Ver. 4, the wode. MS.

Much adoe there was, God wot :
 He wold love, and she wold not. 10
 She sayde, "Never man was trewe ;"
 He sayes, "None was false to you."
 He sayde, hee had lovde her longe ;
 She sayes, love should have no wronge.
 Corydon wold kisse her then ; 15
 She sayes, "Maydes must kisse no men,
 "Tyll they doe for good and all."
 When she made the shepperde call
 All the heavens to wytnes truthe,
 Never loved a truer youthe. 20
 Then with manie a prettie othe,
 Yea and nay, and faithe and trothe,
 Suche as seelie shepperdes use
 When they will not love abuse,
 Love, that had bene long deluded, 25
 Was with kisses sweete concluded ;
 And Phillida with garlands gaye
 Was made the lady of the Maye.

* * The foregoing litle Pastoral of *Phillida and Corydon* is one of the songs in "The Honorable Entertainment given to the Queenes Majestie in Progresse at Elvetham in Hampshire, by the R. H. the Earle of Hertford, 1591," 4to. [Printed by Wolfe. No name of author.] See in that pamphlet,

"The thirde daies Entertainment.

"On Wednesday morning about 9 o'clock, as her Majestie opened a casement of her gallerie window, ther were 3 excellent musicians, who being disguised in auncient country attire, did greet her with a pleasant song of Corydon and Phillida, made in 3 parts of purpose. The song, as well for the worth of the dittie, as the aptnesse of the note therto applied, it pleased her Highnesse after it had been once sung to command it againe, and highly to grace it with her cheerefull acceptance and commendation.

"THE PLOWMAN'S SONG.

"In the merrie month of May," &c.

The splendour and magnificence of Elizabeth's reign is nowhere more strongly painted than in these litle diaries of some of her summer excursions to the houses of her nobility; nor could a more

acceptable present be given to the world than a republication of a select number of such details as this of the entertainment at Elvetham, that at Killingworth, &c., &c., which so strongly mark the spirit of the times, and present us with scenes so very remote from modern manners.

☞ Since the above was written the public hath been gratified with a most complete work on the foregoing subject, entitled, *The Progresses and Public Processions of Queen Elizabeth*, &c. By John Nichols, F.A.S., Edinb. and Perth, 1788, 2 vols. 4to.

XI.

Little Musgrave and Lady Barnard.

This ballad is ancient, and has been popular; we find it quoted in many old plays.—See Beaum. and Fletcher's *Knight of the Burning Pestle*, 4to. 1613, act v. *The Varietie*, a comedy, 12mo, 1649, act iv., &c. In Sir William Davenant's play, *The Witts*, act iii., a gallant thus boasts of himself:

“Limber and sound! besides I sing Musgrave,
And for Chevy-chace no lark comes near me.”

In the Pepys Collection, vol. iii. p. 314, is an imitation of this old song, in thirty-three stanzas, by a more modern pen, with many alterations, but evidently for the worse.

This is given from an old printed copy in the British Museum, with corrections; some of which are from a fragment in the Editor's folio MS. It is also printed in Dryden's Collection of Miscellaneous Poems

As it fell out on a highe holye daye,
As many bee in the yeare,
When young men and maides together do goe,
Their masses and mattins to heare,

Little Musgrave came to the church door, 5
The priest was at the mass;
But he had more mind of the fine women,
Then he had of our Ladyes grace.

And some of them were clad in greene, 10
And others were clad in pall;
And then came in my Lord Barnardes wife,
The fairest among them all.

- Shee cast an eye on little Musgrave
 As bright as the summer sunne :
 O then bethought him little Musgrave, 15
 " This ladyes heart I have wounne."
- Quoth she, " I have loved thee, little Musgrave,
 Fulle long and manye a daye :"
 " So have I loved you, ladye faire,
 Yet word I never durst saye." 20
- " I have a bower at Bucklesford-Bury,¹
 Full daintilye bedight ;
 If thoult wend thither, my little Musgrave,
 Thoust lig in mine armes all night."
- Quoth hee, " I thanke yee, ladye faire, 25
 This kindness yee shew to mee ;
 And whether it be to my weale or woe,
 This night will I lig with thee."
- All this beheard a litle foot-page,
 By his ladyes coach as he ranne : 30
 Quoth he, " Though I am my ladyes page,
 Yet Ime my Lord Barnardes manne.
- " My Lord Barnard shall knowe of this,
 Although I lose a limbe."
 And ever whereas the bridges were broke, 35
 He layd him downe to swimme.
- " Asleep or awake, thou Lord Barnard,
 As thou art a man of life ;
 Lo ! this same night at Bucklesford-Bury
 Little Musgrave's abed with thy wife." 40
- " If it be trew, thou litle foote-page,
 This tale thou hast told to mee,
 Then all my lands in Bucklesford-Bury
 I freelye will give to thee.
- " But and it be a lye, thou litle foot-page, 15
 This tale thou hast told to mee,
 On the highest tree in Bucklesford-Bury
 All hanged shalt thou bee.

¹ Bucklefield-berry. fol. MS.

- "Rise up, rise up, my merry men all,
 And saddle me my good steede ; 50
 This night must I to Bucklesford-Bury,
 God wott, I had never more neede."
 Then some they whistled, and some they sang,
 And some did loudlye saye,
 Whenever Lord Barnardes horne it blewe, 55
 "Awaye, Musgrave, awaye."
 "Methinkes I heare the throstle cocke,
 Methinkes I heare the jaye,
 Methinkes I heare Lord Barnards horne ;
 I would I were awaye." 60
 "Lye still, lye still, thou little Musgrave,
 And huggle me from the cold ;
 For it is but some shephardes boye
 A whistling his sheepe to the fold.
 "Is not thy hawke upon the pearche 65
 Thy horse eating corne and haye ?
 And thou a gaye lady within thine armes,—
 And wouldst thou be away ?"
 By this Lord Barnard was come to the dore,
 And lighted upon a stone ; 70
 And he pulled out three silver keyes,
 And opened the dores eche one.
 He lifted up the coverlett,
 He lifted up the sheete ;
 "How now, how now, thou little Musgrave, 75
 Dost find my gaye ladye sweete ?"
 "I find her sweete," quoth little Musgrave,
 "The more is my griefe and paine ;
 Ide gladlye give three hundred poundes
 That I were on yonder plaine." 80
 "Arise, arise, thou little Musgrave,
 And put thy cloathes nowe on ;
 It shall never be said in my countree,
 That I killed a naked man.

“I have two swordes in one scabbarde, 85
 Full deare they cost my purse ;
 And thou shalt have the best of them,
 And I will have the worse.”

The first stroke that little Musgrave struke,
 He hurt Lord Barnard sore ; 90
 The next stroke that Lord Barnard struke,
 Little Musgrave never struke more.

With that bespake the ladye faire,
 In bed whereas she laye,
 “Althoughe thou art dead, my little Musgrave, 95
 Yet for thee I will praye ;

“And wishe well to thy soule will I,
 As long as I have life ;
 So will I not do for thee, Barnard,
 Thoughe I am thy wedded wife.” 100

He cut her pappes from off her brest,
 Great pitye it was to see
 The drops of this fair ladyes bloode
 Run trieking downe her knee.

“Wo worth, wo worth ye, my merrie men all, 105
 You never were borne for my goode ;
 Why did you not offer to stay my hande,
 When you sawe me wax so woode ?

“For I have slaine the fairest sir knighte
 That ever rode on a steede ; 110
 So have I done the fairest lady
 That ever ware womans weede.

“A grave, a grave,” Lord Barnard cryde,
 “To putt these lovers in ;
 But lay my ladye o’ the upper hande, 115
 For shee comes o’ the better kin.”

☞ That the more modern copy is to be dated about the middle of the last century, will be readily conceived from the tenour of the concluding stanza, viz.—

“This sad Mischief by Lust was wrought :
 Then let us call for Grace
 That we may shun the wicked vice,
 And fly from Sin a-pace.” 120



XII.

The Ew-Bughts Marion.

A SCOTTISH SONG.

This sonnet appears to be ancient: that, and its simplicity of sentiment, have recommended it to a place here.

WILL ze gae to the ew-bughts, Marion,
 And wear in the sheip wi' mee?
 The sun shines sweit, my Marion,
 But nae half sae sweit as thee.
 O Marion's a bonnie lass, 5
 And the blyth blinks in her ee;
 And fain wad I marrie Marion,
 Gin Marion wad marrie mee.

Theire's gowd in zour garters, Marion;
 And siller on zour white hauss-bane;¹ 10
 Fou faine wad I kisse my Marion
 At eene quhan I cum hame.
 Theire's braw lads in Earnslaw, Marion,
 Quha gape and glowr wi' their ee
 At kirk, quhan they see my Marion; 15
 Bot nane of them lues like mee.

Ive nine milk-ews, my Marion,
 A cow and a brawney quay;
 Ise gie tham au to my Marion,
 Just on her bridal day. 20

¹ *Hauss-bane*, i. e. the neck-bone. Marion had probably a silver locket on, tied close to her neck with a riband, a usual ornament in Scotland; where a sore throat is called “*a sair hause*,” properly *halse*.

And zees get a grein sey apron,
 And waisteote o' London broun,
 And wow bot ze will be vapping
 Quhaneir ze gang to the toun.

Ime yong and stout, my Marion, 25
 None dance lik mee on the greine;
 And gin ze forsak me, Marion,
 Ise een gae draw up wi' Jeane.
 Sae put on zour pearlins, Marion,
 And kirtle oth' eramasie, 30
 And sune as my chin has nae haire on,
 I sall cum west and see zee.



XIII.

The Knight and Shepherd's Daughter.

This ballad (given from an old black-letter copy, with some corrections) was popular in the time of Queen Elizabeth, being usually printed with her picture before it, as Hearne informs us in his preface to *Gul. Newbrig. Hist.* Oxon. 1719, 8vo, vol. i. p. lxx. It is quoted in Fletcher's comedy of *The Pilgrim*, act iv. sc. 1.

THERE was a shepherds daughter
 Came tripping on the waye,
 And there by chance a knighte shee mett,
 Which caused her to stayer.

"Good morrowe to you, beauteous maide," 5
 These words pronounced hee;
 "O I shall dye this daye," he sayd,
 "If I've not my wille of thee."

"The Lord forbid," the maide replyde,
 "That you shold waxe so wode!" 10
 But for all that shee could do or saye,
 'He wold not be withstood.'

¹ *Earl Richard* and *Earl Lithgow* are the titles of the Scottish versions of this poem, which Professor Child considers superior to the English in every respect.—*Editor*.

“Sith you have had your wille of mee,
And put me to open shame,
Now, if your are a courteous knyghte, 15
Tell me what is your name?”

“Some do call mee Jacke, sweet heart,
And some do call mee Jille;
But when I come to the kings fair courte,
They calle me Wilfulle Wille.” 20

He sett his foot into the stirrup,
And awaye then he did ride;
She tuckt her girdle about her middle,
And ranne close by his side.

But when she came to the brode water, 25
She sett her brest and swamme;
And when she was got out againe,
She tooke to her heels and ranne.

He never was the courteous knyghte,
To saye, “Faire maide, will ye ride?” 30
‘And she was ever too loving a maide
To saye, “Sir Knyghte, abide.”’

When she came to the kings faire courte,
She knocked at the ring:
So readye was the king himself 35
To let this faire maid in.

“Now Christ you save, my gracious liege,
Now Christ you save and see;
You have a knyghte within your courte
This daye hath robbed mee.” 40

“What hath he robbed thee of, sweet heart?
Of purple or of pall?
Or hath he took thy gaye gold ring
From off thy finger small?”

“He hath not robbed mee, my liege, 45
Of purple nor of pall;
But he hath gotten my maiden-head,
Which grieves mee worst of all.”

"A shepherds brat even as I was,
 You mote have let mee bee;
 I never had come to the kings faire courte,
 To crave any love of thee."

He sett her on a milk-white steede, 85
 And himself upon a graye;
 He hung a bugle about his necke,
 And soe they rode awaye.

But when they came unto the place,
 Where marriage-rites were done, 90
 She proved herself a dukes daughter,
 And he but a squires sonne.

"Now marrye me, or not, Sir Knight,
 Your pleasure shall be free:
 If you make me ladye of one good towne, 95
 Ile make you lord of three."

"Ah! cursed bee the gold;" he sayd,
 "If thou hadst not been trewe,
 I shold have forsaken my sweet love,
 And have changed her for a newe." 100

And now their hearts being linked fast,
 They joyned hand in hande:
 Thus he had both purse, and person too,
 And all at his commande.



XIV.

The Shepherd's Address to his Muse.

This poem, originally printed from the small MS. volume mentioned above in No. x., has been improved by a more perfect copy in *England's Helicon*, where the author is discovered to be N. Breton.

Good Muse, rocke me aslepe
 With some sweete harmony;
 This wearie eye is not to kepe
 Thy wary company.

Sweet Love, begon a while, Thou seest my heavines ; Beantie is borne but to beguyle My harte of happines.	5
See how my little flocke, That lovde to feede on highe, Doe headlonge tumble downe the rocke, And in the valley dye.	10
The bushes and the trees, That were so freshe and greene, Doe all their deintie colors leese, And not a leafe is scene.	15
The blacke birde and the thrushe, That made the woodes to ringe, With all the rest are now at hushe, And not a note they singe.	20
Swete Philomele, the birde That hath the heavenly throte, Doth nowe, alas ! not once afforde Recordinge of a note.	
The flowers have had a frost, The herbs have loste their savoure, And Phillida the faire hath lost ' For me her wonted ' favour.	25
Thus all these careful sights So kill me in conceit, That now to hope upon delights, It is but meere deccite.	30
And therefore, my sweete Muse, That knowest what helpe is best, Doe nowe thy heavenlie conninge use To sett my harte at rest ;	35
And in a dreame bewraie What fate shal be my frende ; Whether my life shall still decaye, Or when my sorrowes ende.	40

XV.

Lord Thomas and Fair Ellinor

is given (with corrections) from an ancient copy in black-letter in the Pepys Collection, entitled, "A tragical ballad on the unfortunate love of Lord Thomas and fair Ellinor, together with the downfall of the browne girl." In the same collection may be seen an attempt to modernize this old song, and reduce it to a different measure : a proof of its popularity.

LORD Thomas he was a bold forrester,
 And a chaser of the kings decre ;
 Faire Ellinor was a fine woman,
 And Lord Thomas he loved her deare.

"Come riddle my riddle, dear mother," he sayd, 5
 "And riddle us both as one ;
 Whether I shall marrye with faire Ellinor,
 And let the browne girl alone ?"

"The browne girl she has got houses and lands,
 Faire Ellinor she has got none ; 10
 And therefore I charge thee on my blessing,
 To bring me the browne girl home."

And as it befelle on a high holidaye,
 As many there are beside,
 Lord Thomas he went to faire Ellinor, 15
 That should have been his bride.

And when he came to faire Ellinors bower,
 He knocked there at the ring ;
 And who was so readye as faire Ellinor,
 To lett Lord Thomas withinn ? 20

"What newes, what newes, Lord Thomas," she sayd
 "What newes dost thou bring to mee ?"
 "I am come to bid thee to my wedding,
 And that is bad newes for thee."

"O God forbid, Lord Thomas," she sayd, 25
 "That such a thing should be done ;
 I thought to have been the bride my selfe
 And thou to have been the bridegrome."

“Come riddle my riddle, dear mother,” she sayd,
 “And riddle it all in one ; 30
 Whether I shall goe to Lord Thomas his wedding,
 Or whether shall tarry at home ?”

“There are manye that are your friendes, daughter,
 And manye a one your foe ;
 Therefore I charge you on my blessing, 35
 To Lord Thomas his wedding don’t goe.”

“There are manye that are my friendes, mother ;
 But were every one my foe,
 Betide me life, betide me death,
 To Lord Thomas his wedding I’ld goe.” 40

She cloathed herself in gallant attire,
 And her merrye men all in greene ;
 And as they rid through every towne,
 They took her to be some queene.

But when she came to Lord Thomas his gate, 45
 She knocked there at the ring ;
 And who was so readye as Lord Thomas,
 To lett faire Ellinor in.

“Is this your bride ?” fair Ellinor sayd ;
 “Methinks she looks wonderous browne ; 50
 Thou mightest have had as faire a woman
 As ever trod on the grounde.”

“Despise her not, fair Ellin,” he sayd,
 “Despise her not unto mee ;
 For better I love thy little finger, 55
 Than all her whole bodèc.”

This browne bride had a little penknife,
 That was both long and sharpe,
 And betwixt the short ribs and the long,
 She prick’d faire Ellinor’s harte. 60

Ver. 29, It should probably be, Reade me, read, &c., i. e. Advise me,
 advise.

"O Christ thee save," Lord Thomas, hee sayd,
 "Methinks thou lookst wonderous wan;
 Thou usedst to look with as fresh a colour,
 As ever the sun shone on."

"O art thou blind, Lord Thomas?" she sayd, 65
 "Or canst thou not very well see?
 O dost thou not see my owne hearts bloode
 Run trickling down my knee?"

Lord Thomas he had a sword by his side;
 As he walked about the halle, 70
 He cut off his brides head from her shoulders,
 And threw it against the walle.

He set the hilte against the grounde,
 And the point against his harte;
 There never three lovers together did meete, 75
 That sooner againe did parte.

* * The reader will find a Scottish song on a similiar subject to this towards the end of this volume, entitled, *Lord Thomas and Lady Annet*.



XVI.

Cupid and Campaspe.

This elegant little sonnet is found in the third act of an old play, entitled, *Alexander and Campaspe*, written by John Lilye, a celebrated writer in the time of Queen Elizabeth. That play was first printed in 1591; but this copy is given from a later edition.

CUPID and my Campaspe playd
 At cardes for kisses; Cupid payd:
 He stakes his quiver, bow, and arrows,
 His mothers doves, and teame of sparrows;
 Loses them too; then down he throws
 The coral of his lippe, the rose
 Growing on's cheek, (but none knows how,)
 With these, the crystal of his browe,

And then the dimple of his chinne;
 All these did my Campaspe winne.
 At last he set her both his eyes,
 She won, and Cupid blind did rise.
 O Love! has she done this to thee?
 What shall, alas! become of mee?



XVII.

The Lady turned Serving-Man

is given from a written copy, containing some improvements (perhaps modern ones) upon the popular ballad, entitled, "The famous flower of Serving-men; or the Lady turned Serving-man."

You beauteous ladies, great and small,
 I write unto you one and all,
 Whereby that you may understand
 What I have suffered in the land.

I was by birth a ladye faire,
 An ancient barons only heire,
 And when my good old father dyed,
 Then I became a young knightes bride. 5

And there my love built me a bower,
 Bedeck'd with many a fragrant flower;
 A braver bower you ne'er did see
 Then my true-love did build for mee. 10

And there I livde a ladye gay,
 Till fortune wrought our loves decay;
 For there came foes so fierce a band,
 That soon they over-run the land. 15

They came upon us in the night,
 And brent my bower, and slew my knight;
 And trembling hid in mans array,
 I scant with life escap'd away. 20

In the midst of this extremitie,
My servants all did from me flee :
Thus was I left myself alone,
With heart more cold than any stone.

Yet though my heart was full of care, 25
Heaven would not suffer me to dispaire.
Wherefore in haste I chang'd my name
From faire Elise, to sweet Williame ;

And therewithall I cut my haire,
Resolv'd my mans attire to weare ; 30
And in my beaver, hose and band,
I travell'd far through many a land.

At length all wearied with my toil,
I sate me downe to rest awhile ;
My heart it was so fill'd with woe 25
That downe my cheeke the teares did flow.

It chanc'd the king of that same place
With all his lords a hunting was,
And seeing me weepe, upon the same,
Askt who I was and whence I came. 40

Then to his Grace I did replye,
" I am a poore and friendlesse boye,
Though nobly borne, nowe forc'd to bee
A serving-man of lowe degree."

" Stand up, faire youth," the king reply'd, 45
" For thee a service I'll provyde.
But tell me first what thou canst do ;
Thou shalt be fitted thereunto.

" Wilt thou be usher of my hall,
To wait upon my nobles all ? 50
Or wilt be taster of my wine,
To 'tend on me when I shall dine ?

" Or wilt thou be my chamberlaine,
About my person to remaine ?
Or wilt thou be one of my guard, 55
And I will give thee great reward ?

“Chuse, gentle youth,” said he “thy place.”
Then I reply’d, “If it please Your Grace
To shew such favour unto mee,
Your chamberlaine I faine would bee.” 60

The king then smiling gave consent,
And straitwaye to his court I went;
Where I behavde so faithfullie
That hee great favour showd to mee.

Now marke what fortune did provide : 65
The king he would a hunting ride
With all his lords and noble traine,
Sweet William must at home remaine.

Thus being left alone behind,
My former state came in my mind ; 70
I wept to see my mans array ;
No longer now a ladye gay.

And meeting with a ladies vest,
Within the same myself I drest ;
With silken robes and jewels rare, 75
I deckt me, as a ladye faire ;

And taking up a lute straitwaye,
Upon the same I strove to play ;
And sweetly to the same did sing,
As made both hall and chamber ring. 80

“My father was as brave a lord,
As ever Europe might afford ;
My mother was a lady bright ;
My husband was a valiant knight ;

“And I myself a ladye gay, 85
Bedeckt with gorgeous rich array ;
The happiest lady in the land
Had not more pleasure at command.

“I had my musicke every day
Harmonious lessons for to play ; 90
I had my virgins faire and free
Continually to wait on mee.

“ But now, alas ! my husband’s dead,
And all my friends are from me fled ;
My former days are past and gone, 95
And I am now a serving-man.”

And fetching many a tender sigh,
As thinking no one then was nigh,
In pensive mood I laid me lowe,
My heart was full, the tears did flowe. 100

The king, who had a huntinge gone,
Grewe weary of his sport anone,
And leaving all his gallant traine,
Turn’d on the sudden home againe ;

And when he reach’d his statelye tower, 105
Hearing one sing within his bower,
He stopt to listen and to see
Who sung there so melodiouslie.

Thus heard he everye word I sed,
And saw the pearlye teares I shed, 110
And found to his amazement there
Sweet William was a ladye faire.

Then stepping in, “ Faire ladye, rise
And dry,” said he, “ those lovelye eyes,
For I have heard thy mournful tale, 115
The which shall turne to thy availe.”

A crimson dye my face orespred,
I blusht for shame and hung my head
To find my sex and story knowne,
When as I thought I was alone. 120

But to be briefe, his Royal Grace
Grewe so enamour’d of my face,
The richest gifts he proffered mee,
His mistress if that I would bee.

“ Ah ! no, my liege,” I firmlye sayd, 125
“ I’ll rather in my grave be layd ;
And though Your Grace hath won my heart,
I ne’er will act soc base a part.”

“Faire ladye, pardon me,” said hee,
 “Thy virtue shall rewarded bee,
 And since it is soe fairly tryde
 Thou shalt become my royal bride.”
 Then strait to end his amorous strifo,
 He tooke sweet William to his wife.
 The like before was never scene :
 A serving-man became a queene.

130

135

* * *

XVIII.

Gil Morrice.

A SCOTTISH BALLAD.

The following piece hath run through two editions in Scotland: the second was printed at Glasgow in 1755, 8vo. Prefixed to them both is an advertisement, setting forth that the preservation of this poem was owing to “a lady, who favoured the printers with a copy as it was carefully collected from the mouths of old women and nurses;” and “any reader that can render it more correct or complete,” is desired to oblige the public with such improvements. In consequence of this advertisement, sixteen additional verses have been produced and handed about in manuscript, which are here inserted in their proper places: (these are from ver. 109 to ver. 121, and from ver. 124 to ver. 129, but are, perhaps, after all, only an ingenious interpolation).

As this poem lays claim to a pretty high antiquity, we have assigned it a place among our early pieces: though, after all, there is reason to believe it has received very considerable modern improvements: for in the Editor’s ancient MS. collection is a very old imperfect copy of the same ballad: wherein, though the leading features of the story are the same, yet the colouring here is so much improved and heightened, and so many additional strokes are thrown in, that it is evident the whole has undergone a revival.

N.B.—The Editor’s MS. instead of *Lord Barnard*, has *John Stewart*, and instead of *Gil Morrice*, *Child Maurice*, which last is probably the original title.—See above, p. 141.

GIL MORRICE was an erl’s son,
 His name it waxed wide :
 It was nae for his great richès,
 Nor zet his mickle pride ;
 Bot it was for a lady gay
 That livd on Carron side.

5

- “ Quhair sall I get a bonny boy,
 That will win hose and shoen ;
 That will gae to Lord Barnard’s ha’,
 And bid his lady cum ? 10
 And ze maun rin my errand, Willie,
 And ze may rin wi’ pride ;
 Quhen other boys gae on their foot,
 On horse-back ze sall ride.”
- “ O no ! O no ! my master dear ! 15
 I dare nae for my life ;
 I’ll no gae to the bauld baròns,
 For to triest furth his wife.”
- “ My bird Willie, my boy Willie,
 My dear Willie,” he sayd : 20
 “ How can ze strive against the stream ?
 For I shall be obeyd.”
- “ Bot, O my master dear ! ” he cry’d,
 “ In grene wod ze’re zour lain ;
 Gi owre sic thochts, I walde ze rede, 25
 For fear ze should be tain.”
- “ Haste, haste, I say, gae to the ha’,
 Bid hir cum here wi speid :
 If ze refuse my heigh command,
 Ill gar zour body bleid. 30
- “ Gae bid hir take this gay mantèl,
 ’Tis a’ gowd bot the hem ;
 Bid hir cum to the gude grene wode,
 And bring nane bot hir lain :
 And there it is, a silken sarke, 35
 Hir ain hand sewd the sleive ;
 And bid hir cum to Gill Morice,
 Speir nae bauld barons leave.”
- “ Yes, I will gae zour blacke errand,
 Though it be to zour cost ; 40
 Sen ze by me well nae be warn’d,
 In it ze sall find frost.

- The baron he is a man of might,
 He neir could bide to taunt ;
 As ze will see before it's nicht, 45
 How sma' ze hac to vaunt.
- “ And sen I maun zour errand rin
 Sae sair against my will,
 I'se make a vow and keip it trow,
 It sall be done for ill.” 50
 And quhen he came to broken brigue,
 He bent his bow and swam ;
 And quhen he came to grass growing,
 Set down his feet and ran.
- And quhen he came to Barnards ha', 55
 Would neither chap nor ca' ;
 Bot set his bent bow to his breist,
 And lichtly lap the wa'.
 He wauld nae tell the man his errand,
 Though he stude at the gait ; 60
 Bot straiht into the ha' he cam,
 Quhair they were set at meit.
- “ Hail ! hail ! my gentle sire and dame !
 My message winna waite ;
 Dame, ze maun to the gude grene wod, 65
 Before that it be late.
- “ Ze're bidden tak this gay mantèl,
 Tis a' gowd bot the hem :
 Zou maun gae to the gude grene wode,
 Ev'n by your sel alane. 70
- “ And there it is, a silken sarke,
 Your ain hand sewd the sleive :
 Ze maun gae speik to Gill Morice ;
 Speir nae bauld barons leave.”
 The lady stamped wi' hir foot, 75
 And winked wi' her ee ;
 Bot a' that she coud say or do,
 Forbidden he wad nae bee.

"Its surely to my bow'r-womàn ;
It neir could be to me." 80

"I brocht it to Lord Barnards lady ;
I trow that ze be she."

Then up and spack the wylie nurse,
(The bairn upon hir knee) :
' If it be cum frae Gill Morice, 85
It's deir welcum to mee."

"Ze leid, ze leid, ze filthy nurse,
Sae loud I heird ze lee ;
I brocht it to Lord Barnards lady ;
I trow ze be nae shee." 90

Then up and spack the bauld baròn,
An angry man was hee ;
He's tain the table wi' his foot,
Sae has he wi' his knee,
Till siller cup and ' mazer ¹ ' dish 95
In flinders he gard flee.

"Gae bring a robe of zour eliding,
That hings upon the pin ;
And I'll gae to the gude grene wode,
And speik wi' zour lemmàn. 100
"O bide at hame, now, Lord Barnard,
I warde ze bide at hame ;
Neir wyte a man for violence,
That neir wate ze wi' nane."

Gil Morice sate in gude grene wode, 105
He whistled and he sang :
"O what mean a' the folk coming ?
My mother tarries lang."
His hair was like the threeds of gold,
Drawne frae Minerva's loome ; 110
His lipps like roses drapping dew ;
His breath was a' perfume.

V. 88, perhaps, loud say I heire.

¹ *i. e.* a drinking cup of maple ; other edit. read *ezar*.

His browe was like the mountain snae
 Gilt by the morning beam ;
 His cheeks like living roses glow ; 115
 His een like azure stream.
 The boy was clad in robes of grene,
 Sweete as the infant spring ;
 And like the mavis on the bush,
 He gart the vallies ring. 120
 The baron came to the grene wode,
 Wi' mickle dule and care,
 And there he first spied Gill Morice
 Kameing his zellow hair
 That sweetly wavd around his face, 125
 That face beyond compare ;
 He sang sae sweet, it might dispel
 A' rage but fell despair.
 " Nae wonder, nae wonder, Gill Morice,
 My lady loed thee weel ; 130
 The fairest part of my bodie
 Is blacker than thy heel.
 Zet neir the less now, Gill Morice,
 For a' thy great beautie,
 Ze's rew the day ze eir was born ; 135
 That head sall gae wi' me."
 Now he has drawn his trusty brand,
 And slaited on the strae ;
 And thro' Gill Morice' fair body
 He's gar cauld iron gae. 140
 And he has tain Gill Morice' head
 And set it on a speir :
 The meanest man in a' his train
 Has gotten that head to bear.
 And he has tain Gill Morice up, 145
 Laid him across his steid,
 And brocht him to his painted bowr,
 And laid him on a bed.

V. 128 So Milton,—

" Vernal delight and joy : able to drive
 All sadness but despair."—*Paradise Lost*, iv. 155.

The lady sat on castil wa',
 Beheld baith dale and doun ;
 And there she saw Gill Morice' head
 Cum trailing to the toun. 150

"Far better I loe that bluidy head,
 Both and that zellow hair,
 Than Lord Barnard, and a' his lands, 155
 As they lig here and thair."
 And she has tain her Gill Morice,
 And kissd baith mouth and chin :
 "I was once as fow of Gill Morice,
 As the hip is o' the stean. 160

"I got ze in my father's house,
 Wi' mickle sin and shame ;
 I brocht thee up in gude grene wode,
 Under the heavy rain.
 Oft have I by thy cradle sitten 165
 And fondly seen thee sleip ;
 But now I gae about thy grave,
 The saut tears for to weip."

And syne she kissd his bluidy cheik,
 And syne his bluidy chin :
 "O better I loe my Gill Morice 170
 Than a' my kith and kin !"
 "Away, away, ze ill womàn,
 And an il deith mait ze dee :
 Gin I had kend he'd bin zour son, 175
 He'd neir bin slain for mee."

"Obraid me not, my Lord Barnard !
 Obraid me not for shame !
 Wi' that saim speir, O pierce my heart !
 And put me out o' pain. 180
 Since nothing bot Gill Morice' head
 Thy jelous rage could quell,
 Let that saim hand now tak hir life
 That neir to thee did ill.

- “ To me nae after days nor niechts 185
 Will eir be saft or kind ;
 I’ll fill the air with heavy sighs,
 And greet till I am blind̃.”
 “ Enouch of blood by me’s bin spilt,
 Seek not zour death frae me ; 190
 I rather loured it had been my sel
 Than eather him or thee.

 “ With waefo wae I hear zour plaint ;
 Sair, sair I rew the deid,
 That eir this cursed hand of mine 195
 Had gard his body bleid.
 Dry up zour tears, my winsome dame,
 Ze neir can heal the wound ;
 Ze see his head upon the speir,
 His heart’s blude on the ground. 200

 “ I curse the hand that did the deid,
 The heart that thocht the ill ;
 The feet that bore me wi’ sik speid,
 The comely zouth to kill.
 I’ll ay lament for Gill Morrice, 205
 As gin he were mine ain ;
 I’ll neir forget the dreiry day
 On which the zouth was slain.”

* * This little pathetic tale suggested the plot of the tragedy of *Douglas*.

Since it was first printed, the Editor has been assured that the foregoing ballad is still current in many parts of Scotland, where the hero is universally known by the name of *Child Maurice*, pronounced by the common people *Cheild* or *Cheeld*, which occasioned the mistake.

It may be proper to mention, that other copies read ver. 110, thus :

“ Shot frae the golden sun.”

And ver, 116, as follows :

“ His een like azure sheene.”

END OF THE SEVENTH BOOK.

BOOK VIII.



L

The Legend of Sir Guy

contains a short summary of the exploits of this famous champion, as recorded in the old story-books, and is commonly entitled, "A pleasant song of the valiant deeds of chivalry atchieved by that noble knight Sir Guy of Warwick, who, for the love of fair Phelis, became a hermit, and died in a cave of craggy rocke, a mile distant from Warwick."

The history of Sir Guy, though now very properly resigned to children, was once admired by all readers of wit and taste: for taste and wit had once their childhood. Although of English growth, it was early a favourite with other nations: it appeared in French in 1525, and is alluded to in the old Spanish romance of *Tirante el Blanco*, which, it is believed, was written not long after the year 1430.—See advertisement to the French translation, 2 vols. 12mo.

The original whence all these stories are extracted, is a very ancient romance in old English verse, which is quoted by Chancer as a celebrated piece even in his time, (viz.,

" Men speken of romances of priece,
Of Horne childe and Ippetis,
Of Bevis, and Sir Guy," &c.

R. of Thop.)

and was usually sung to the harp at Christmas dinners and bridals, as we learn from Puttenham's *Art of Poetry*, 4to, 1589.

This ancient romance is not wholly lost. An imperfect copy in black-letter, "Imprynted at London—for Wylliam Copland," in 31 sheets, 4to, without date, is still preserved among Mr. Garrick's collection of old plays. As a specimen of the poetry of this antique rhymer, take his description of the dragon mentioned in verse 105 of the following ballad:

" A messenger came to the king.
Syr king, he sayd, lysten me now,
For bad tydinges I bring you.
In Northumberlande there is no man,
But that they be slayne everychone:
For there dare no man route,

By twenty myle rounde aboute,
 Fer doubt of a fowle dragon,
 That sleath men and beastes downe.
 He is blacke as any cole,
 Rugged as a rough fole;
 His bodey from the navill upwarde
 No man may it pierce it is so harde;
 His neck is great as any summere;
 He renneth as swift as any distrere;
 Pawes he hath as a lyon:
 All that he toucheth he sleath dead downe.
 Great winges he hath to flight,
 That is no man that bare him might.
 There may no man fight him agayne,
 But that he sleath him certayne:
 For a fowler beast then is he,
 Ywis of none never heard ye."

Sir William Dugdale is of opinion that the story of Guy is not wholly apocryphal, though he acknowledges the monks have sounded out his praises too hyperbolically. In particular, he gives the duel fought with the Danish Champion as a real historical truth, and fixes the date of it in the year 926, ætat. Guy 67.—See his Warwickshire.

The following is written upon the same plan as ballad v. book vii., but which is the original, and which the copy, cannot be decided. This song is ancient, as may be inferred from the idiom preserved in the margin, ver. 94, 102: and was once popular, as appears from Fletcher's *Knight of the Burning Pestle*, act ii., sc. ult.

It is here published from an ancient MS. copy in the Editor's old folio volume collated with two printed ones, one of which is in black-letter in the Pepys Collection.

Was ever knight for ladyes sake
 Soe tost in love, as I, Sir Guy,
 For Phelis fayre, that lady bright
 As ever man beheld with eye?

She gave me leave myself to try, 5
 The valiant knight with sheeld and speare,
 Ere that her love shee wold grant me;
 Which made mee venture far and neare.

Then proved I a baron bold,
 In deeds of armes the doughtiest knight 10
 That in those dayes in England was,
 With sword and speare in feild to fight.

Ver. 9, The proud sir Guy. P.C.

- An English man I was by birthe :
 In faith of Christ a christyan true :
 The wicked lawes of infidells 15
 I sought by prowesse to subdue.
- ‘Nine’ hundred twenty yeere and odde
 After our Saviour Christ his birth,
 When King Athelstone wore the crowne,
 I lived heere upon the earth. 20
- Sometime I was of Warwicke erle,
 And, as I sayd, of very truth
 A ladyes love did me constraine
 To seeke strange ventures in my youth ;
- To win me fame by feates of armes 25
 In strange and sundry heathen lands ;
 Where I atchieved for her sake
 Right dangerous conquests with my hands.
- For first I sayled to Normandye,
 And there I stoutlye wan in fight 30
 The emperours daughter of Almaine,
 From manye a vallyant worthy knight.
- Then passed I the seas to Greece,
 To helpe the emperour in his right,
 Against the mightye souldans hoaste 35
 Of puissant Persians for to fight :
- Where I did slay of Sarazens,
 And heathen pagans, manye a man ;
 And slew the souldans cozen deere,
 Who had to name doughtye Coldràn. 40
- Eskeldered, a famous knight,
 To death likewise I did pursue ;
 And Elmayne, King of Tyre, alsoe,
 Most terrible in fight to viewe.
- I went into the souldans hoast, 45
 Being thither on embassage seni,
 And brought his head awaye with mee ;
 I having slaine him in his tent.

- There was a dragon in that land
 Most fiercely mett me by the wayo, 50
 As hee a lyon did pursue,
 Which I myself did alsoe slay.
- Then soon I past the seas from Greece,
 And came to Pavye land aright ;
 Where I the Duke of Pavye killed, 55
 His hainous treason to requite.
- To England then I came with speede,
 To wedd faire Phelis, lady bright ;
 For love of whome I travelled farr
 To try my manhood and my might. 60
- But when I had espoused her,
 I stayd with her but fortye dayes,
 Ere that I left this lady faire,
 And went from her beyond the seas.
- All cladd in gray, in pilgrim sort, 65
 My voyage from her I did take
 Unto the blessed Holy Land,
 For Jesus Christ my Saviours sake.
- Where I Erle Jonas did redeeme,
 And all his sonnes, which were fifteene, 70
 Who with the cruell Sarazens
 In prison for long time had beene.
- I slew the giant Amarant
 In battel fiercelye hand to hand,
 And doughty Barknard killed I, 75
 A treacherous knight of Pavye land.
- Then I to England came againe,
 And here with Colbronde fell I fought ;
 An ugly gyant, which the Danes
 Had for their champion hither brought. 80
- I overcame him in the feild,
 And slewe him soone right valliantlye ;
 Wherebye this land I did redeeme
 From Danish tribute utterlye.

- And afterwards I offered upp 85
 The use of weapons solemnlye
 At Winchester, whereas I fought,
 In sight of manye farr and nye.
- ‘But first,’ near Winsor, I did slaye
 A bore of passing might and strength; 90
 Whose like in England never was
 For hugenesse both in bredth and length.
- Some of his bones in Warwicke yett
 Within the castle there doe lye;
 One of his sheeld-bones to this day 95
 Hangs in the citye of Coventrye.
- On Dunsmore heath I alsoe slewe
 A monstrous wyld and cruell beast,
 Calld the Dun-cow of Dunsmore heath;
 Which manye people had opprest. 100
- Some of her bones in Warwicke yett
 Still for a monument doe lye,
 And there exposed to lookers viewe,
 As wonderous strange, they may espye.
- A dragon in Northumberland 105
 I alsoe did in fight destroye,
 Which did bothe man and beast oppresse,
 And all the countrye sore annoye.
- At length to Warwicke I did come,
 Like pilgrim poore, and was not knowne; 110
 And there I lived a hermits life
 A mile and more out of the towne.
- Where with my hands I hewed a house
 Out of a craggy rocke of stone,
 And lived like a palmer poore 115
 Within that cave myself alone:
- And daylye came to begg my bread
 Of Phelis att my castle gate;
 Not knowne unto my loved wiffe,
 Who dailye mourned for her mate. 120

V. 94, 192, doth lye. MS.

Till att the last I fell sore sicke,
 Yea, sicke soe sore that I must dye;
 I sent to her a ring of golde
 By which shee knewe me presentlye.
 Then shee repairing to the cave, 125
 Before that I gave up the ghost,
 Herself closd up my dying eyes;
 My Phelis faire, whom I lovd most.
 Thus dreadful death did me arrest,
 To bring my corpes unto the grave, 130
 And like a palmer dyed I,
 Wherby I sought my soule to save.
 My body that endured this toyle,
 Though now it be consumed to mold,
 My statue, faire engraven in stone, 135
 In Warwicke still you may behold.



II.

Guy and Amarant.

The Editor found this poem in his ancient folio manuscript among the old ballads; he was desirous, therefore, that it should still accompany them; and as it is not altogether devoid of merit, its insertion here will be pardoned.

Although this piece seems not imperfect, there is reason to believe that it is only a part of a much larger poem, which contained the whole history of Sir Guy: for, upon comparing it with the common story-book, 12mo, we find the latter to be nothing more than this poem reduced to prose: which is only effected by now and then altering the rhyme, and throwing out some few of the poetical ornaments. The disguise is so slight, that it is an easy matter to pick complete stanzas in any page of that book.

The author of this poem has shown some invention. Though he took the subject from the old romance quoted before, he has adorned it afresh, and made the story entirely his own.

Guy journeyes towards that sanctified ground
 Whereas the Jewes fayre citye sometime stood,
 Wherin our Saviours sacred head was crown'd,
 And where for sinfull man he shed his blood.

To see the sepulcher was his intent, 5
 The tombe that Joseph unto Jesus lent.
 With tedious miles he tyred his wearye feet,
 And passed desart places full of danger ;
 At last with a most woefull wight¹ did meet,
 A man that unto sorrow was noe stranger, 10
 For he had fifteen sonnes made captives all
 To slavish bondage, in extremest thrall.
 A gyant called Amarant detaind them,
 Whom noe man durst encounter for his strength,
 Who, in a castle which he held, had chaind them. 15
 Guy questions where, and understands at length
 The place not farr.—“Lend me thy sword,” quoth hee ;
 “He lend my manhood all thy sonnes to free.”
 With that he goes and lays upon the dore
 Like one that sayes, I must and will come in. 20
 The gyant never was soe rowz’d before,
 For noe such knocking at his gate had bin ;
 Soe takes his keyes and clubb, and cometh out,
 Staring with ireful countenance about.
 “Sirra,” quoth hee, “what busines hast thou heere ? 25
 Art come to feast the crowes about my walls ?
 Didst never heare noe ransome ean him cleere
 That in the compasse of my furye falls ?
 For making me to take a porters paines,
 With this same clubb I will dash out thy braines.” 30
 “Gyant,” quoth Guy, “y’are quarrelsome, I see ;
 Choller and you seem very neere of kin ;
 Most dangerous at the clubb belike you bee ;
 I have bin better armd, though nowe goe thin.
 But shew thy utmost hate, enlarge thy spight, 35
 Keene is my weapon, and shall doe me right.”
 Soe draws his sword, salutes him with the same
 About the head, the shoulders, and the side,
 Whilst his erected clubb doth death proclaime,
 Standinge with huge Colossus’ spacious stride, 40
 Putting such vigour to his knotty beame
 That like a furnace he did smoke extreame.

¹ Erle Jonas, mentioned in the foregoing ballad.

But on the ground he spent his strokes in vaine,
 For Guy was nimble to avoyde them still,
 And ever ere he heav'd his clubb againe, 45
 Did brush his plated coat against his will :
 Att such advantage Guy wold never fayle
 To bang him soundlye in his coate of mayle.

Att last through thirst the gyant feeble grewe,
 And sayd to Guy, "As thou'rt of humane race, 50
 Shew itt in this, give natures wants their dewe ;
 Let me but goe and drinke in yonder place ;
 Thou canst not yeeld to 'me' a smaller thing
 Than to graunt life thats given by the spring."

"I graunt thee leave," quoth Guye, "goe drink thy last, 55
 Go pledge the dragon and the salvage bore,²
 Succeed the tragedyes that they have past ;
 But never thinke to taste cold water more ;
 Drinke deepe to Death and unto him carouse ;
 Bid him receive thee in his earthen house." 60

Soe to the spring he goes, and slakes his thirst,
 Takeing the water in extremely like
 Some wracked shipp that on a rocke is burst,
 Whose forced hulke against the stones does stryke ;
 Scooping it in soe fast with both his hands 65
 That Guy, admiring, to behold it stands.

"Come on," quoth Guy, "let us to worke againe ;
 Thou stayest about thy liquor overlong ;
 The fish which in the river doe remaine
 Will want thereby ; thy drinking doth them wrong ; 70
 But I will see their satisfaction made ;
 With gyants blood they must and shall be payd."

"Villaine," quoth Amarant, "He crush thee streight ;
 Thy life shall pay thy daring touns offence !
 This clubb, which is about some hundred weight, 75
 Is deathes commission to dispatch thee hence !
 Dresse thee for ravens dyett, I must needes,
 And breake thy bones as they were made of reedes !"

² Which Guy had slain before.

Ver. 64, bulke. MS. and P.CC.

Incensed much by these bold pagan bostes,
 Which worthye Guy cold ill endure to heare, 80
 He hewes upon those bigg supporting postes
 Which like two pillars did his body beare.
 Amarant for those wounds in choller growes,
 And desperately att Guy his clubb he throwes,

Which did directly on his body light 85
 Soe violent and weighty there-withall,
 That downe to ground on sudden came the knight ;
 And ere he cold recover from the fall,
 The gyant gott his clubb againe in fist,
 And aimed a stroke that wonderfullye mist. 90

" Traytor," quoth Guy, " thy falshood Ile repay,
 This coward act to intercept my bloode."
 Sayes Amarant, " Ile murther any way ;
 With enemyes, all vantages are good ;
 O could I poyson in thy nostrills blowe, 95
 Besure of it I wold dispatch thee soe !"

" Its well," said Guy, " thy honest thoughts appeare
 Within that beastlye bulke where devills dwell,
 Which are thy tenants while thou livest heare,
 But will be landlords when thou comest in hell. 100
 Vile miscreant, prepare thee for their den,
 Inhumane monster, hatefull unto men !

" But breathe thy selfe a time while I goe drinke,
 For flameing Phœbus with his fyerye eye
 Torments me soe with burning heat, I thinke 105
 My thirst wolde serve to drinke an ocean drye.
 Forbear a litle, as I delt with thee."
 Quoth Amarant, " Thou hast noe foole of mee !

" Noe, sillye wretch, my father taught more witt,
 How I shold use such enemyes as thou. 110
 By all my gods I doe rejoyce at itt,
 To understand that thirst constraines thee now ;
 For all the treasure that the world containes,
 One drop of water shall not coole thy vaines.

“Releeve my foe! why, ’twere a madmans part! 115
 Refresh an adversarye, to my wrong!
 If thou imagine this, a childe thou art.

Noe, fellow, I have known the world too long
 To be soe simple now I know thy want;
 A minutes space of breathing I’ll not grant.” 120

And with these words, heaving aloft his clubb
 Into the ayre, he swings the same about,
 Then shakes his lockes, and doth his temples rubb,
 And like the Cyclops in his pride doth strout:
 “Sirra,” says hee, “I have you at a lift; 125
 Now you are come unto your latest shift;

“Perish forever; with this stroke I send thee
 A medicine that will doe thy thirst much good;
 Take noe more care for drinke before I end thee,
 And then wee’ll have carouses of thy blood! 130
 Here’s at thee with a butcher’s downright blow,
 To please my furye with thine overthrow!”

“Infernall, false, obdurate feend,” said Guy,
 “That seemst a lumpe of crueltie from hell;
 Ungratefull monster, since thou dost deny 135
 The thing to mee wherein I used thee well,
 With more revenge than ere my sword did make,
 On thy accursed head revenge Ile take.

“The gyants longitude shall shorter shrink,
 Except thy sun-seorcht skin be weapon proof. 140
 Farewell my thirst! I doe disdaine to drinke.
 Streames, keepe your waters to your owne behoof,
 Or let wild beasts be welcome thereunto;
 With those pearle drops I will not have to do.

“Here, tyrant, take a taste of my good-will; 145
 For thus I doe begin my bloodye bout;
 You cannot chuse but like the greeting ill,—
 It is not that same clubb will beare you out,—
 And take this payment on thy shaggye crowne”—
 A blowe that brought him with a vengeance downe. 150

Then Guy sett foot upon the monsters brest,
 And from his shoulders did his head divide,
 Which with a yawning mouth did gape unblest,--
 Noe dragons jawes were ever scene soe wide
 To open and to shut,—till life was spent. 155
 Then Guy tooke keyes, and to the castle went,
 Where manye woefull captives he did find,
 Which had beene tyred with extremities,
 Whom he in friendly manner did unbind,
 And reasoned with them of their miseries. 160
 Eche told a tale with teares and sighes and eryes,
 All weeping to him with complaining eyes.
 There tender ladyes in darke dungeons lay,
 That were surpris'd in the desert wood,
 And had noe other dyett everye day 165
 But flesh of humane creatures for their food;
 Some with their lovers bodyes had beene fed,
 And in their wombes their husbands buryed.
 Now he bethinkes him of his being there,
 To enlarge the wronged brethren from their woes; 170
 And, as he searcheth, doth great clamours heare,
 By which sad sound's direction on he goes
 Untill he findes a darksome obscure gate,
 Arm'd strongly ouer all with iron plate:
 That he unloekes, and enters where appears 175
 The strangest object that he ever saw,
 Men that with famishment of many years
 Were like deathes picture, which the painters draw!
 Divers of them were hanged by eche thombe;
 Others head-downward; by the middle, some. 180
 With diligence he takes them from the walls,
 With lybertye their thraldome to acquaint.
 Then the perplexed knight their father calls,
 And sayes, "Receiue thy sonnes, though poore and
 faint:
 I promis'd you their lives; accept of that; 185
 But did not warrant you they shold be fat.

"The castle I doe give thee, heere's the keyes,
 Where tyranye for many yeeres did dwell;
 Procure the gentle tender ladies ease;
 For pittyes sake use wronged women well: 190
 Men easilye revenge the wrongs men do,
 But poore weake women have not strength thereto."
 The good old man, even overjoyed with this,
 Fell on the ground, and wold have kist Guys feete.
 "Father," quoth he, "refraine soe base a kiss! 195
 For age to honor youth, I hold unmeete;
 Ambitious pryde hath hurt mee all it can,
 I goe to mortifie a sinfull man."

* * The foregoing poem on *Guy and Amarant* has been discovered to be a fragment of "The famous historie of Guy earle of Warwicke, by Samuel Rowlands, London, printed by J. Bell, 1649," 4to, in xii. cantos, beginning thus:

"When dreadful Mars in armour every day."

Whether the edition in 1649 was the first, is not known, but the author, Sam. Rowlands, was one of the minor poets who lived in the reigns of Queen Elizabeth and James I., and perhaps later. His other poems are chiefly of the religious kind, which makes it probable that the history of Guy was one of his earliest performances. There are extant of his: (1.) "The betraying of Christ, Judas in dispaire, the seven words of our Saviour on the crosse, with other poems on the passion, &c. 1598," 4to. [Ames Typ. p. 428.] (2.) "A Theatre of delightful Recreation, Lond. printed for A. Johnson, 1605," 4to. (Peeces editor.) This is a book of poems on subjects chiefly taken from the Old Testament. (3.) "Memory of Christ's miracles, in verse. Lond. 1618," 4to. (4.) "Heaven's glory, earth's vanity, and hell's horror." Lond. 1638, 8vo. [These two in Bod. Cat.]

In the present edition, the foregoing poem has been much improved from the printed copy.



III.

The Auld Good-man.

A SCOTTISH SONG.

I have not been able to meet with a more ancient copy of this humorous old song, than that printed in *The Tea-Table Miscellany*, &c., which seems to have admitted some corruptions.

LATE in an evening forth I went
 A little before the sun gade down,
 And there I chane't, by accident,
 To light on a battle new begun :
 A man and his wife wer fawn in a strife, 5
 I canna weel tell ye how it began ;
 But aye she wail'd her wretched life,
 Cryeng, " Evir alake, mine auld goodman !"

HE.

" Thy auld goodman that thou tells of,
 The country kens where he was born, 10
 Was but a silly poor vagabond,
 And ilka ane leugh him to scorn ;
 For he did spend and make an end
 Of gear ' his fathers nevir ' wan ;
 He gart the poor stand frae the door ; 15
 Sae tell nae mair of thy auld goodman."

SHE.

" My heart, alake ! is liken to brake,
 Whan I think on my winsome John,
 His blinkan ee and gait sae free,
 Was naithing like thee, thou dosend drone ; 20
 Wi' his rosie face and flaxen hair,
 And skin as white as ony swan,
 He was large and tall, and comely withall ;
 Thou'lt nevir be like mine auld goodman."

HE.

" Why dost thou plein ? I thee maintein ; 25
 For meal and mawt thou disna want ;
 But thy wild bees I canna please
 Now whan our gear gins to grow scant.
 Of houshold stuff thou hast enough ;
 Thou wants for neither pot nor pan ; 30
 Of sicklike ware he left thee bare ;
 Sae tell nae mair of thy auld goodman."

SHE.

"Yes, I may tell and fret my sell
 To think on those blyth days I had,
 Whan I and he together ley 35
 In armes into a well-made bed;
 But now I sigh and may be sad,
 Thy courage is cauld, thy colour wan,
 Thou falds thy feet and fa's asleep;
 Thou'lt nevir be like mine auld goodman." 40

Then coming was the night sac dark,
 And gane was a' the light of day;
 The carle was fear'd to miss his mark,
 And therefore wad nae longer stay.
 Then up he gat and ran his way, 45
 I trowe, the wife the day she wan;
 And aye the owreword of the fray
 Was, "Evir alake! mine auld goodman!"



IV.

Fair Margaret and Sweet William.

This seems to be the old song quoted in Fletcher's *Knight of the Burning Pestle*, acts ii. and iii.; although the six lines there preserved are somewhat different from those in the ballad, as it stands at present. The reader will not wonder at this, when he is informed that this is only given from a modern printed copy picked up on a stall. Its full title is, "Fair Margaret's Misfortune; or, Sweet William's frightful dreams on his wedding-night, with the sudden death and burial of those noble lovers."

The lines preserved in the play are this distich,

"You are no love for me, Margaret,
 I am no love for you."

And the following stanza,

"When it was grown to dark midnight,
 And all were fast asleep,
 In came Margarets grimly ghost
 And stood at Williams feet."

These lines have acquired an importance by giving birth to one of the most beautiful ballads in our own or any language.—See the song entitled *Margaret's Ghost*, at the end of this volume.

Since the first edition some improvements have been inserted, which were communicated by a lady of the first distinction, as she had heard this song repeated in her infancy.

- As it fell out on a long summer's day,
 Two lovers they sat on a hill;
 They sat together that long summer's day,
 And could not talk their fill.
- "I see no harm by you, Margarèt, 5
 And you see none by mee;
 Before to-morrow at eight o' the clock
 A rich wedding you shall see."
- Fair Margaret sat in her bower-windòw,
 Combing her yellow hair; 10
 There she spyed sweet William and his bride,
 As they were a riding near.
- Then down she layd her ivory combe,
 And braided her hair in twain:
 She went alive out of her bower, 15
 But ne'er came alive in't again.
- When day was gone, and night was come,
 And all men fast asleep,
 Then came the spirit of Fair Marg'ret,
 And stood at Williams feet. 20
- "Are you awake, sweet William?" shee said,
 "Or, sweet William, are you asleep?
 God give you joy of your gay bride-bed,
 And me of my winding sheet."
- When day was come, and night was gone, 25
 And all men wak'd from sleep,
 Sweet William to his lady sayd,
 "My dear, I have cause to weep.
- "I dreamt a dream, my dear ladyè,
 Such dreames are never good: 30
 I dreamt my bower was full of red 'wine,'
 And my bride-bed full of blood."

- "Such dreams, such dreams, my honoured sir,
 They never do prove good ;
 To dream thy bower was full of red ' wine,' 35
 And thy bride-bed full of blood."
- He called up his merry men all,
 By one, by two, and by three ;
 Saying, " I'll away to fair Marg'ret's bower,
 By the leave of my ladiè." 40
- And when he came to fair Marg'ret's bower,
 He knocked at the ring ;
 And who so ready as her seven breth'rèn
 To let sweet William in.
- Then he turned up the covering-sheet ; 45
 " Pray let me see the dead ;
 Methinks she looks all pale and wan.
 She hath lost her cherry red.
- " I'll do more for thee, Margarèt,
 Than any of thy kin : 50
 For I will kiss thy pale wan lips,
 Though a smile I cannot win."
- With that bespake the seven breth'rèn,
 Making most piteous mone,
 " You may go kiss your jolly brown bride, 55
 And let our sister alone."
- " If I do kiss my jolly brown bride,
 I do but what is right ;
 I neer made a vow to yonder poor corpse,
 By day, nor yet by night. 60
- " Deal on, deal on, my merry men all,
 Deal on your cake and your wine : ¹
 For whatever is dealt at her funeral to-day,
 Shall be dealt to-morrow at mine."
- Fair Margaret dyed to-day, to-day, 65
 Sweet William dyed the morrow :
 Fair Margaret dyed for pure true love,
 Sweet William dyed for sorrow.

¹ Alluding to the dole anciently given at funerals.

- Margaret was buryed in the lower chancèl,
 And William in the higher : 70
 Out of her brest there sprang a rose,
 And out of his a briar.
- They grew till they grew unto the church top,
 And then they could grow no higher ;
 And there they tyed in a true lovers knot, 75
 Which made all the people admire.
- Then came the clerk of the parish,
 As you the truth shall hear,
 And by misfortune cut them down,
 Or they had now been there. 80



V.

Barbara Allen's Cruelty.

Given, with some corrections, from an old black-letter copy entitled,
 "Barbara Allen's cruelty, or the young man's tragedy."

- IN Scarlet towne, where I was borne,
 There was a faire maid dwellin,
 Made every youth crye, Wel-awaye !
 Her name was Barbara Allen.
- All in the merrye month of May, 5
 When greene buds they were swellin,
 Yong Jemmye Grove on his death-bed lay,
 For love of Barbara Allen.
- He sent his man unto her then,
 To the town where shee was dwellin ; 10
 " You must come to my master deare,
 Giff your name be Barbara Allen.
- " For death is printed on his face,
 And ore his hart is stealin :
 Then haste away to comfort him, 15
 O lovelye Barbara Allen."

“ Though death be printed on his face,
 And ore his harte is stealin,
 Yet little better shall he bee
 For bonny Barbara Allen.” 20

So slowly, slowly, she came up,
 And slowly she came nye him ;
 And all she sayd, when there she came,
 “ Yong man, I think y'are dying.”

He turnd his face unto her strait, 25
 With deadlye sorrow sighing ;
 “ O lovely maid, come pity mee,
 Ime on my death-bed lying.”

“ If on your death-bed you doe lye,
 What needs the tale you are tellin ? 30
 I cannot keep you from your death ;
 Farewell,” sayd Barbara Allen.

He turnd his face unto the wall,
 As deadlye pangs he fell in :
 “ Adieu ! adieu ! adieu to you all, 35
 Adieu to Barbara Allen !”

As she was walking ore the fields,
 She heard the bell a knellin ;
 And every stroke did seem to saye,
 “ Unworthy Barbara Allen !” 40

She turned her bodye round about,
 And spied the corps a coming :
 “ Laye down, laye down the corps,” she sayd,
 “ That I may look upon him.”

With scornful eye she looked downe, 45
 Her cheeko with laughter swellin,
 Whilst all her friends cryd out amaino,
 “ Unworthy Barbara Allen !”

When he was dead, and laid in grave,
 Her harto was struck with sorrowe ; 50
 “ O mother, mother, make my bed,
 For I shall dye to-morrowe.

- "Hard-barted creature, him to slight,
 Who loved me so dearly:
 O that I had beene more kind to him,
 When he was alive and neare me!" 55
- She, on her death-bed as she laye,
 Beg'd to be buried by him,
 And sore repented of the daye,
 That she did ere denye him. 60
- "Farewell," she sayd, "ye virgins all,
 And shun the fault I fell in:
 Henceforth take warning by the fall
 Of cruel Barbara Allen."

* * *

VI.

Sweet William's Ghost.

A SCOTTISH BALLAD.

From Allan Ramsay's *Tea-Table Miscellany*. The concluding stanza of this piece seems modern.

- THERE came a ghost to Margaret's door,
 With many a grievous grone,
 And ay he tirl'd at the pin,
 But answer made she none.
- "Is this my father Philip?
 Or is't my brother John?
 Or is't my true love Willie,
 From Scotland new come home?" 5
- "'Tis not thy father Philip;
 Nor yet thy brother John;
 But tis thy true love Willie,
 From Scotland new come home. 10
- "O sweet Margret! O dear Margret!
 I pray thee speak to mee:
 Give me my faith and troth, Margret,
 As I gave it to thee." 15

- “Thy faith and troth thou'se nevir get,
‘Of me shalt nevir win,’
Till that thou come within my bower,
And kiss my cheek and chin.” 20
- “If I should come within thy bower,
I am no earthly man :
And should I kiss thy rosy lipp,
Thy days will not be lang.
- “O sweet Margret, O dear Margret, 25
I pray thee speak to mee :
Give me my faith and troth, Margret,
As I gave it to thee.”
- “Thy faith and troth thou'se nevir get,
‘Of me shalt nevir win,’ 30
Till thou take me to yon kirk-yard,
And wed me with a ring.”
- “My bones are buried in a kirk-yard
Afar beyond the sea,
And it is but my sprite, Margret, 35
That's speaking now to thee.”
- She stretched out her lilly-white hand,
As for to do her best ;
“Hae there your faith and troth, Willie,
God send your soul good rest.” 40
- Now she has kilted her robes of green
A piece below her knee,
And a' the live-lang winter night
The dead corps followed shee.
- “Is there any room at your head, Willie ? 45
Or any room at your feet ?
Or any room at your side, Willie,
Wherein that I may creep ?”
- “There's nae room at my head, Margret,
There's nae room at my feet ; 50
There's no room at my side, Margret,
My coffin is made so meet.”

Then up and crew the red red cock,
 And up then crew the gray :
 Tis time, tis time, my dear Margret,
 That 'I' were gane away." 55

No more the ghost to Margret said,
 But, with a grievous grone,
 Evanish'd in a cloud of mist,
 And left her all alone. 60

"O stay, my only true love, stay,"
 The constant Margret cried :
 Wan grew her cheeks, she clos'd her een,
 Stretch'd her saft limbs, and died.



VII.

Sir John Grehme and Barbara Allan.

A SCOTTISH BALLAD.

Printed, with a few conjectural emendations, from a written copy.

It was in and about the Martinmas time,
 When the greene leaves wer a fallan,
 That Sir John Grehme o' the west countrie
 Fell in luvè wi' Barbara Allan.

He sent his man down throw the towne, 5
 To the plaice wher she was dwellan :
 "O haste and cum to my maister deare,
 Gin ye bin Barbara Allan."

O hooly, hooly raise she up,
 To the plaice wher he was lyan ; 10
 And whan she drew the curtain by,
 "Young man, I think ye're dyan." ¹

¹ An ingenious friend thinks the rhymes *dyand* and *lyand* ought to be transposed; as the taunt, 'Young man, I think ye're lyand,' would be very characteristical.

- "O its I'm sick, and very, very sick,
 And its a' for Barbara Allan."
- "O the better for me ye'se never be,
 Though your harts blude wer spillan. 15
- "Remember ye nat in the tavern, sir,
 Whan ye the cups wer fillan,
 How ye made the healths gae round and round,
 And slighted Barbara Allan?" 20
- He turn'd his face unto the wa',
 And death was with him dealan ;
 "Adiew ! adiew ! my dear friends a',
 Be kind to Barbara Allan."
- Then hooly, hooly raise she up, 25
 And hooly, hooly left him ;
 And sighan said, she could not stay,
 Since death of life had reft him.
- She had not gane a mile but twa,
 Whan she heard the deid-bell knellan ; 30
 And everye jow the deid-bell geid,
 Cried, "Wae to Barbara Allan !"
- "O mither, mither, mak my bed,
 O mak it saft and narrow ;
 Since my love died for me to-day, 35
 Ise die for him to-morrowe."

* *



VIII.

The Bailiff's Daughter of Islington.

From an ancient black-letter copy in the Pepys Collection, with some improvements communicated by a lady as she had heard the same recited in her youth. The full title is, "True love requited; or, the Bailiff's daughter of Islington."

Islington in Norfolk is probably the place here meant.

THERE was a youthe, and a well-beloved youthe,
 And he was a squires son ;
 He loved the bayliffes daughter deare,
 That lived in Islington.

- Yet she was coye, and would not believe 5
That he did love her soe,
Noe nor at any time would she
Any countenance to him showe.
- But when his friendes did understand
His fond and foolish minde, 10
They sent him up to faire London,
An apprentice for to binde.
- And when he had been seven long yeaes,
And never his love could see,—
“Many a teare have I shed for her sake, 15
When she little thought of mee.”
- Then all the maids of Islington
Went forth to sport and playe,
All but the bayliffes daughter deare ;
She secretly stole awaye. 20
- She pulled off her gowne of greene,
And put on ragged attire,
And to faire London she would go
Her true love to enquire.
- And as she went along the high road, 25
The weather being hot and drye,
She sat her downe upon a green bank,
And her true love came riding bye.
- She started up, with a colour soe redd,
Catching hold of his bridle-reine ; 30
“One penny, one penny, kind sir,” she sayd,
“Will ease me of much paine.”
- “Before I give you one penny, sweet-heart,
Praye tell me where you were borne.”
“At Islington, kind sir,” sayd shee, 35
“Where I have had many a scorne.”
- “I prythee, sweet-heart, then tell to mee,
O tell me, whether you knowe
The bayliffes daughter of Islington.”
“She is dead, sir, long agoe.” 40

- “ If she be dead, then take my horse,
 My saddle and bridle also ;
 For I will into some farr countrye,
 Where noe man shall me knowe.”
- “ O staye, O staye, thou goodlye youtho, 45
 She standeth by thy side ;
 She is here alive, she is not dead,
 And readye to be thy bride.”
- “ O farewell griefe, and welcome joye,
 Ten thousand times therefore ; 50
 For nowe I have founde mine owne true love,
 Whom I thought I should never see more.”



IX.

The Willow-Tree.

A PASTORAL DIALOGUE.

From the small black-letter Collection, entitled, “The Golden Garland of princely Delights;” collated with two other copies, and corrected by conjecture.

WILLY.

“ How now, shepherde, what meanes that ?
 Why that willowe in thy hat ?
 Why thy scarffes of red and yellowo
 Turn'd to branches of greene willowe ? ”

CUDDY.

“ They are chang'd, and so am I ; 5
 Sorrowes live, but pleasures die :
 Phillis hath forsaken mee,
 Which makes me weare the willowe-tree.”

WILLY.

“ Phillis ! shee that lov'd thee long ? 10
 Is shee the lass hath done thee wrong ?
 Shee that lov'd thee long and best,
 Is her love turned to a jest ? ”

CUDDY.

"Shee that long true love profest,
 Shee hath robb'd my heart of rest;
 For she a new love loves, not mee;
 Which makes me wear the willow-tree." 15

WILLY.

"Come then, shepherde, let us joine,
 Since thy happ is like to mine;
 For the maid I thought most true
 Mee hath also bid adieu." 20

CUDDY.

"Thy hard happ doth mine appease,
 Companye doth sorrowe ease;
 Yet, Phillis, still I pine for thee,
 And still must weare the willow-tree."

WILLY.

"Shepherde, be advis'd by mee,
 Cast off grief and willowe-tree;
 For thy grief brings her content:
 She is pleas'd if thou lament." 25

CUDDY.

"Herdsman, I'll be rul'd by thee,
 There lyes grief and willowe-tree;
 Henceforth I will do as they,
 And love a new love every day." 30

* *

*

X.

The Lady's Fall

is given (with corrections) from the Editor's ancient folio MS collated with two printed copies in black-letter; one in the British Museum, the other in the Pepys Collection. Its old title is, "A lamentable ballad of the Lady's fall." To the tune of *In pescod time*, &c. The ballad here referred to is preserved in the *Muses Library*, 8vo, p 281.

It is an allegory or vision, entitled, *The Shepherd's Slumber*, and opens with some pretty rural images, viz.:

"In pescod time when hound to horn
Gives eare till buck be kil'd,
And little lads with pipes of corne
Sate keeping beasts a-field.

"I went to gather strawberries
By woods and groves full fair," &c.

MARKE well my heavy, dolefull talo,
You loyall lovers all,
And heedfully beare in your brest
A gallant ladies fall.
Long was she wooed, ere shee was wonne 5
To lead a wedded life,
But folly wrought her overthrowe
Before shee was a wife.
Too soone, alas ! shee gave consent
And yeelded to his will, 10
Though he protested to be true
And faithfull to her still.
Shee felt her body altered quite,
Her bright hue waxed pale,
Her lovelye cheeks chang'd color white, 15
Her strength began to fayle.
Soe that with many a sorrowful sigh,
This beauteous ladye milde,
With greeved hart, pereceivd herselfo
To have conceived with childe. 20
Shee kept it from her parents sight
As close as close might bee,
And soe put on her silken gowne
None might her swelling see.
Unto her lover secretly 25
Her greefe she did bewray,
And, walking with him hand in hand,
These words to him did say :
"Behold," quoth shee, "a maids distresse
By love brought to thy bowe ; 30
Behold I goe with childe by thee,
Tho none thereof doth knowe.

“The litle babe springs in my wombe
To heare its fathers voyce,
Lett it not be a bastard called, 35
Sith I made thee my choyce.
Come, come, my love, perform thy vowe,
And wed me out of hand ;
O leave me not in this extreme
Of grieve, alas ! to stand. 40

“Think on thy former promises,
Thy oathes and vowes eche one .
Remember with what bitter teares
To mee thou madest thy moane.
Convey me to some secrett place 5
And marry me with speede ;
Or with thy rapyer end my life,
Ere further shame procede.”

“Alacke ! my beauteous love,” quoth hee,
“My joye and only dear, 50
Which way can I convey thee hence,
When dangers are so near ?
Thy friends are all of hye degree,
And I of meane estate ;
Full hard it is to gett thee forth 55
Out of thy fathers gate.”

“Dread not thy life to save my fame,
For, if thou taken bee,
My selfe will step betweene the swords,
And take the harme on mee : 60
Soe shall I scape dishonor quite,
And if I should be slaine,
What could they say but that true love
Had wrought a ladyes bane.

“But feare not any further harme ; 65
My selfe will soe devise
That I will ryde away with thee
Unknownen of mortall eyes ;

Disguised like some pretty page
Ile meet thee in the darke,
And all alone Ile come to thee
Hard by my fathers parke." 70

"And there," quoth hee, "Ile meete my deare,
If God soe lend me life,
On this day month without all fayle 75
I will make thee my wife."
Then with a sweet and loving kisso
They parted presentlye,
And att their partinge brinish teares
Stoode in eche others eye. 80

Att length the wished day was come
On which this beauteous mayd,
With longing eyes and strange attire,
For her true lover stayd.
When any person shee espyed 85
Come ryding ore the plaine,
Shee hop'd it was her owne true love;
But all her hopes were vaine.

Then did shee weepe and sore bewayle
Her most unhappy fate; 90
Then did shee speake these woefull words,
As succourless shee sate;
"O false, forsworne, and faithlesse man,
Disloyall in thy love,
Hast thou forgott thy promise past, 95
And wilt thou perjured prove?

"And hast thou now forsaken mee
In this my great distresse,
To end my dayes in open shame,
Which thou mightst well redresse? 100
Woe worth the time I cer believ'd
That flattering tongue of thine;
Wold God that I had never sene
The teares of thy false eyne."

And thus with many a sorrowful sigh, 105
Homewards shee went againe ;
Noe rest came in her waterye eyes,
Shee felt such privye paine.
In travail strong shee felt that night,
With many a bitter throwe ; 110
What woefull paines shee then did feel
Doth eche good woman knowe.

Shee called up her waiting mayd
That lay at her bedds feete,
Who, musing at her mistress woe, 115
Began full fast to weepe.
“Weepe not,” said shee, “but shutt the dores
And windowes round about,
Let none bewray my wretched state,
But keepe all persons out.” 120

“O mistress, call your mother deare,
Of women you have neede,
And of some skilfull midwifes helpe
That better may you speed.”
“Call not my mother for thy life, 125
Nor fetch no woman here ;
The midwifes helpe comes all too late,
My death I doe not feare.”

With that the babe sprang from her wombe 130
No creature being nye,
And with one sighe, which brake her hart,
This gentle dame did dye.
The lovely litle infant younge,
The mother being dead,
Resigned its new received breath 135
To him that had it made.

Next morning came her own true love,
Affrighted at the newes,
And he for sorrow slew himselfe,
Whom eche one did accuse. 140

The mother with her new borne babe
 Were laide both in one grave;
 Their parents overworne with woe,
 No joy thenceforth cold have.

Take heed, you daynty damsells all, 145
 Of flattering words beware,
 And to the honour of your name
 Have an especial care.

Too true, alas this story is,
 As many one can tell; 150
 By others harmes learne to be wise,
 And you shall do full well.



XI.

Waly, Waly, Love be Bonny.

A SCOTTISH SONG.

This is a very ancient song, but we could only give it from a modern copy. Some editions, instead of the four last lines in the second stanza, have these, which have too much merit to be wholly suppressed:

“When cockle shells turn siller bells,
 And muscles grow on every tree,
 When frost and snaw sall warm us aw’,
 Then sall my love prove true to me.”

See the *Orpheus Caledonius*, &c.

Arthur’s-seat, mentioned in verse 17, is a hill near Edinburgh; at the bottom of which is St. Anthony’s well.

O WALY, waly up the bank,
 And waly, waly down the brae,
 And waly, waly yon burn side,
 Where I and my love wer wont to gae.
 I leant my back unto an aik, 5
 I thought it was a trusty tree;
 But first it bow’d, and syne it brak,
 Sae my true love did lichtly me.

O waly, waly, gin love be bonny,
A little time while it is new ; 10
But when its auld, it waxeth cauld,
And fades awa' like morning dew.
O wherfore shuld I busk my head ?
Or wherfore shuld I kame my hair ?
For my true love has me forsook, 15
And says he'll never loe me mair.

Now Arthur-Seat sall be my bed,
The sheets shall neir be fyl'd by me :
Saint Anton's well sall be my drink,
Since my true love has forsaken me. 20
Marti'mas wind, when wilt thou blaw,
And shake the green leaves aff the tree ?
O gentle death, whan wilt thou cum ?
For of my life I am wearie.

Tis not the frost that freezes fell, 25
Nor blawing snaws inclemencie ;
'Tis not sic cauld that makes me cry,
But my loves heart grown cauld to me.
Whan we came in by Glasgowe town,
We were a comely sight to see ; 30
My love was clad in black velvet,
And I my sell in cramasie.

But had I wist, before I kisst,
That love had been sae ill to win,
I had lockt my heart in a case of gowd, 35
And pinnd it with a siller pin.
And, oh ! if my young babe were born,
And set upon the nurses knee,
And I my sell were dead and gane !
For a maid again Ise never be. 40

XII.

The Wanton Wife of Bath.¹

From an ancient copy in black-print, in the Pepys Collection. Mr. Addison has pronounced this an excellent ballad.—See the *Spectator*, No. 248.

In Bath a wanton wife did dwelle,
As Chancer he doth write,
Who did in pleasure spend her dayes,
And many a fond delight.

Upon a time sore sicke she was, 5
And at the length did dye ;
And then her soul at Heaven's gate
Did knocke most mightilye.

First Adam came unto the gate :
"Who knocketh there?" quoth hee. 10
"I am the Wife of Bath," she sayd,
"And faine would come to thee."

"Thou art a sinner," Adam sayd,
"And here no place shalt have ;"
"And so art thou, I trowe," quoth shee, 15
"And eke a' doting knave."

"I will come in in spight," she sayd,
"Of all such churles as thee ;
Thou wert the causer of our woe,
Our paine and misery ; 20

"And first broke God's commandiments,
"In pleasure of thy wife :"
When Adam heard her tell this tale,
He ranne away for life.

Ver. 16. Now gip you. P.

¹ This ballad was admitted by Percy into the earlier editions of the *Reliques*, though excluded from the revised edition of 1794.—*Editor*.

- Then downe came Jacob at the gate, 25
 And bids her packe to hell :
 "Thou false deceiving knave," quoth she,
 "Thou mayst be there as well.
- For thou deceiv'dst thy father deare,
 And thine own brother too : " 30
 Away 'slunk' Jacob presently,
 And made no more adoo.
- She knockes again with might and maine,
 And Lot he chides her strait :
 "How now," quoth she, "thou drunken ass, 35
 Who bade thee here to prate ?
- "With thy two daughters thou didst lye,
 On them two bastardes got : "
 And thus most tauntingly she chaft
 Against poor silly Lot. 40
- "Who calleth there," quoth Judith then,
 "With such shrill sounding notes ?"
 "This fine minke surely came not here,"
 Quoth she, "for cutting throats !"
- Good Lord, how Judith blush'd for shame, 45
 When she heard her say soe !
 King David hearing of the same,
 He to the gate would goe.
- Quoth David, "Who knockes there so loud,
 And maketh all this strife ? " 50
 "You were more kinde, good sir," she sayd,
 "Unto Uriah's wife.
- "And when thy servant thou didst cause
 In battle to be slaine,
 Thou causedst far more strife than I, 55
 Who would come here so faine."
- "The woman's mad," quoth Solomon,
 "That thus doth taunt a king ; "
 "Not half so mad as you," she sayd,
 "I trowe, in manye a thing. 60

- "Thou hadst seven hundred wives at once,
 For whom thou didst provide,
 And yet, God wot, three hundred whores
 Thou must maintain beside.
- "And they made thee forsake thy God, 65
 And worship stockes and stones ;
 Besides the charge they put thee to
 In breeding of young bones.
- "Hadst thou not bin beside thy wits,
 Thou wouldst not thus have ventur'd ; 70
 And therefore I do marvel much
 How thou this place hast enter'd."
- "I never heard," quoth Jonas then,
 "So vile a scold as this ;"
 "Thou where-son, run-away," quoth she, 75
 "Thou diddest more amiss."
- "'They say,'" quoth Thomas, "womens tongues
 Of aspen-leaves are made ;"
 "Thou unbelieving wretch," quoth she,
 "All is not true that's sayd." 80
- When Mary Magdalen heard her then,
 She came unto the gate ;
 Quoth she, "Good woman, you must think
 Upon your former state.
- "No sinner enters in this place," 85
 Quoth Mary Magdalene. "Then
 'Twere ill for you, fair mistress mine,"
 She answered her agen.
- "You for your honestye," quoth she,
 "Had once been ston'd to death, 90
 Had not our Saviour Christ come by,
 And written on the earth.
- "It was not by your occupation
 You are become divine ;
 I hope my soul, in Christ his passion, 95
 Shall be as safe as thine."

- Uprose the good apostle Paul ;
And to this wife he cried,
“ Except thou shake thy sins away,
Thou here shalt be denyed.” 100
- “ Remember, Paul, what thou hast done
All through a lewd desire,
How thou didst persecute God’s church
With wrath as hot as fire.”
- Then up starts Peter at the last, 105
And to the gate he hies ;
“ Fond fool,” quoth he, “ knock not so fast,
Thou weariest Christ with cries.”
- “ Peter,” said she, “ content thyselfe,
For mereye may be won ; 110
I never did deny my Christ
As thou thyselfe hast done.”
- When as our Saviour Christ heard this,
With heavenly angels bright,
He comes unto this sinful soul, 115
Who trembled at his sight.
- Of him for mereye she did crave ;
Quoth he, “ Thou hast refus’d
My profferd grace and merey both,
And much my name abus’d.” 120
- “ Sore have I sinned, Lord,” she sayd,
“ And spent my time in vaine ;
But bring me, like a wandring sheepe,
Into thy flocke againe.
- “ O Lord my God, I will amend 125
My former wicked vice ;
The thief for one poor silly word,
Past into Paradise.”
- “ My lawes and my commandiments,”
Saith Christ, “ were knowne to thee ; 130
But of the same, in any wise,
Not yet one word did yee.”

"I grant the same, O Lord," quoth she ;
 "Most lewdly did I live ;
 But yet the loving father did 135
 His prodigal son forgive."
 "So I forgive thy soul," he sayd,
 "Through thy repenting crye ;
 Come enter then into my joy,
 I will not thee denye." 140



XIII.

The Bride's Burial.

From two ancient copies in black-letter: one in the Pepys Collection, the other in the British Museum.

To the tune of *The Lady's Fall*.

COME mourne, come mourne with mee,
 You loyall lovers all ;
 Lament my loss in weeds of woe,
 Whom griping grief doth thrall.
 Like to the drooping vine, 5
 Cut by the gardener's knife,
 Even so my heart, with sorrow slaine,
 Doth bleed for my sweet wife.
 By death, that grislye ghost,
 My turtle dove is slaine, 10
 And I am left, unhappy man,
 To spend my dayes in paine.
 Her beauty lato so bright,
 Like roses in their prime,
 Is wasted like the mountain snowe, 15
 Before warme Phebus' shine.
 Her faire red colour'd cheeks
 Now pale and wan ; her eyes,
 That late did shine like crystal stars,
 Alas, their light it dies. 20

Her pretty lilly hands
 With fingers long and small,
 In colour like the earthlye claye,
 Yea, cold and stiff withall.

When as the morning-star
 Her golden gates had spred,
 And that the glittering sun arose
 Forth from fair Thetis' bed ; 25

Then did my love awake,
 Most like a lilly-flower,
 And as the lovely queene of heaven,
 So shone shee in her bower. 30

Attired was shee then
 Like Flora in her pride,
 Like one of bright Diana's nymphs,
 So look'd my loving bride. 35

And as fair Helen's face
 Did Greecian dames besmirche,
 So did my dear exceed in sight
 All virgins in the church. 40

When we had knitt the knott
 Of holy wedlock band,
 Like alabaster joyn'd to jett,
 So stood we hand in hand ;

Then lo ! a chilling cold
 Strucke every vital part,
 And griping grief, like pangs of death,
 Seiz'd on my true love's heart. 45

Down in a swoon she fell,
 As cold as any stone ;
 Like Venus picture lacking life,
 So was my love brought home. 50

At length her rosye red
 Throughout her comely face,
 As Phœbus beames with watry cloudes,
 Was cover'd for a space. 55

- When with a grievous groane,
And voice both hearse and drye,
"Farewell," quoth she, "my loving friend,
For I this daye must dye; 60
- "The messenger of God
With golden trumpe I see,
With manye other angels more
Which sound and call for mee.
- "Instead of musicke sweet, 65
Go toll my passing-bell;
And with sweet flowers strow my grave,
That in my chamber smell.
- "Strip off my bride's arraye,
My cork shoes from my feet;
And, gentle mother, be not coy
To bring my winding-sheet. 70
- "My wedding dinner drest,
Bestowe upon the poor,
And on the hungry, needy, maimde,
Now craving at the door. 75
- "Instead of virgins yong
My bride-bed for to see,
Go cause some cunning carpenter
To make a chest for mee. 80
- "My bride laces of silk
Bestowd, for maidens meet,
May fitly serve, when I am dead,
To tyo my hands and feet.
- "And thou, my lover true, 85
My husband and my friend,
Let me intreat thee here to staye,
Until my life doth end.
- "Now leave to talk of love,
And humblye on your knee,
Direct your prayers unto God:
But mourn no more for mee. 90

“ In love as we have livde,
 In love let us depart;
 And I, in token of my love,
 Do kiss thee with my heart. 95

“ O staunch those bootless teares,
 Thy weeping tis in vaine;
 I am not lost, for wee in heaven
 Shall one daye meet againe.” 100

With that shee turn'd aside,
 As one dispos'd to sleep,
 And, like a lamb, departed life:
 Whose friends did sorely weep.

Her true love seeing this, 105
 Did fetch a grievous groane,
 As tho' his heart would burst in twaine,
 And thus he made his moane.

“ O darke and dismal daye,
 A daye of grief and care, 110
 That hath bereft the sun so bright,
 Whose beams refresht the air.

“ Now woe unto the world
 And all that therein dwell,
 O that I were with thee in heaven, 115
 For here I live in hell!”

And now this lover lives
 A discontented life,
 Whose bride was brought unto the grave
 A maiden and a wife. 120

A garland fresh and faire
 Of lillies there was made,
 In sign of her virginitye,
 And on her coffin laid.

Six maidens all in white, 125
 Did beare her to the ground;
 The bells did ring in solemn sort,
 And made a dolefull sound.

In earth they laid her then,
 For hungry wormes a preye ; 130
 So shall the fairest face alive
 At length be brought to claye.



XIV.

Dulcína.

Given from two ancient copies, one in black-print, in the Pepys Collection, the other in the Editor's folio MS. Each of these contained a stanza not found in the other. What seemed the best readings were selected from both.

This song is quoted as very popular in Walton's *Compleat Angler*, chap. ii. It is more ancient than the ballad of *Robin Good-fellow*, printed below, which yet is supposed to have been written by Ben Jonson.

As at noone Dulcína rested
 In her sweete and shady bower
 Came a shepherd and requested
 In her lapp to sleepe an hour.
 But from her looke 5
 A wounde he tooke
 Soe deepe, that for a further boone
 The nymph he prayes.
 Wherto shee sayes,
 "Forgoe me now, come to me soone." 10

But in vayne shee did conjure him
 To depart her presence soe ;
 Having a thousand tongues to allure him,
 And but one to bid him goe.
 Where lipps invite, 15
 And eyes delight,
 And cheekes, as fresh as rose in June,
 Persuade delay ;
 "What boots ?" she say,
 "Forgoe me now, come to me soone." 20

- He demands what time for pleasure
 Can there be more fit than now;
 She says, "Night gives love that leysure
 Which the day can not allow."
 He says, "The sight 25
 'Improves delight."
 'Which she denies; "Nights mirkie noone
 In Venus' playes
 Makes bold," shee says;
 "Forgoe me now, come to me soone." 30
- But what promise or profession
 From his hands could purchase scope?
 Who would sell the sweet possession
 Of suche beautye for a hope?
 Or for the sight 35
 Of lingering night
 Foregoe the present joyes of noone?
 Though ne'er soe faire
 Her speeches were,
 "Forgoe me now, come to me soone." 40
- How, at last, agreed these lovers?
 Shee was fayre and he was young.
 The tongue may tell what th' eye discovers:
 Joyes unseene are never sung.
 Did shee consent, 45
 Or he relent?
 Accepts he night, or grants shee noone?
 Left he her a mayd
 Or not? She sayd,
 "Forgoe me now, come to me soone." 50



XV.

The Lady Isabella's Tragedy.

This ballad is given from an old black-letter copy in the Pepys Collection, collated with another in the British Museum, H. 263, folio. It is there entitled, "The Lady Isabella's Tragedy, or the Step-Mother's

Cruelty; being a relation of a lamentable and cruel murder, committed on the body of the lady Isabella, the only daughter of a noble Duke, &c. To the tune of *The Lady's Fall*." To some copies are annexed eight more modern stanzas, entitled, "The Dutchess's and Cook's Lamentation."

- THERE was a lord of worthy fame,
 And a hunting he would ride,
 Attended by a noble traine
 Of gentrye by his side.
- And while he did in chase remaine, 5
 To see both sport and playe,
 His ladye went, as she did feigne,
 Unto the church to praye.
- This lord he had a daughter deare,
 Whose beauty shone so bright, 10
 She was belov'd, both far and neare,
 Of many a lord and knight.
- Fair Isabella was she call'd,
 A creature faire was shee;
 She was her fathers only joye; 15
 As you shall after see.
- Therefore her cruel step-mothèr
 Did envye her so much,
 That daye by daye she sought her life,
 Her malice it was such. 20
- She bargain'd with the master-cook
 To take her life awaye;
 And taking of her daughters book,
 She thus to her did saye:—
- "Go home, sweet daughter, I thee praye, 25
 Go hasten presentlie,
 And tell unto the master-cook
 These wordes that I tell thee.
- "And bid him dresse to dinner streight
 That faire and milk-white doe 30
 That in the park doth shine so bright,
 There's none so faire to showe."

- This ladye fearing of no harme,
Obey'd her mothers will ;
And presentlye she hasted home, 35
Her pleasure to fulfill.
- She streight into the kitchen went,
Her message for to tell ;
And there she spied the master-cook,
Who did with malice swell. 40
- "Nowe, master-cook, it must be soe,
Do that which I thee tell ;
You needes must dresse the milk-white doe,
Which you do knowe full well."
- Then streight his cruell bloodye hands, 45
He on the ladye layd ;
Who quivering and shaking stands,
While thus to her he sayd :
- "Thou art the doe that I must dresse ;
See here, behold my knife ; 50
For it is pointed presently
To ridd thee of thy life."
- "O then," cried out the scullion-boye,
As loud as loud might bee,
"O save her life, good master-cook, 55
And make your pyes of mee !
- "For pityes sake do not destroye
My ladye with your knife ;
You know shee is her father's joye,
For Christes sake save her life ! " 60
- "I will not save her life," he sayd,
"Nor make my pyes of thee ;
Yet if thou dost this deed bewraye,
Thy butcher I will bee."
- Now when this lord he did come home 65
For to sit downe and eat,
He called for his daughter deare,
To come and carve his meat.

- "Now sit you downe," his ladye sayd,
 "O sit you downe to meat ; 70
 Into some nunnery she is gone ;
 Your daughter deare forget."
 Then solemnlye he made a vowe
 Before the companie,
 That he would neither eat nor drinke, 75
 Until he did her see.
 O then bespake the scullion-boye,
 With a loud voice so hye ;
 "If now you will your daughter see,
 My lord, cut up that pye : 80
 "Wherein her fleshe is minced small,
 And parched with the fire ;
 All caused by her step-mothèr,
 Who did her death desire.
 "And cursed bee the master-cook, 85
 O cursed may he bee !
 I proffered him my own heart's blood,
 From death to set her free."
 Then all in blacke this lord did mourne,
 And for his daughters sake, 90
 He judg'd her cruell step-mothèr
 To be burnt at a stake.
 Likewise he judg'd the master-cook
 In boiling lead to stand,
 And made the simple scullion-boye 95
 The heire of all his land.

 XVI.

The Hue and Cry after Cupid.

This song is a kind of translation of a pretty poem of Tasso's, called *Amore fuggitivo*, generally printed with his *Aminta*, and originally imitated from the first Idyllium of Moschus.

It is extracted from Ben Jonson's Masque at the marriage of Lord Viscount Hadington, on Shrove-Tuesday, 1608. One stanza, full of dry mythology, is here omitted, as it had been dropt in a copy of this song printed in a small volume, called *Le Prince d'Amour*. Lond. 1660. 8vo.

BEAUTIES, have yee seen a toy,
 Called Love, a little boy,
 Almost naked, wanton, blinde ;
 Cruel now, and then as kinde ?
 If he bee amongst yee, say ; 5
 He is Venus' run away.

Shee, that will but now discover
 Where the winged wag doth hover,
 Shall to-night receive a kisse,
 How, and where herselfe would wish : 10
 But who brings him to his mother
 Shall have that kisse, and another.

Markes he hath about him plentie ;
 You may know him among twentie ;
 All his body is a fire, 15
 And his breath a flame entire,
 Which being shot, like lightning, in,
 Wounds the heart but not the skin.

Wings he hath, which though yee clip,
 He will leape from lip to lip, 20
 Over liver, lights, and heart ;
 Yet not stay in any part.
 And, if chance his arrow misses,
 He will shoot himselfe in kisses.

He doth beare a golden bow, 25
 And a quiver hanging low,
 Full of arrowes which outbrave
 Dian's shafts ; where, if he have
 Any head more sharpe than other,
 With that first he strikes his mother. 30

Still the fairest are his fuell,
 When his daies are to be cruell ;

Lovers hearts are all his food,
 And his baths their warmest bloud;
 Nought but wounds his hand doth season, 35
 And he hates none like to Reason.

Trust him not; his words, though sweet,
 Seldome with his heart doe meet;
 All his practice is deceit;
 Everie gift is but a bait; 40
 Not a kisse but poyson beares;
 And most treason's in his teares.

Idle minutes are his raigne;
 Then the straggler makes his gaine
 By presenting maids with toyes, 45
 And would have yee thinke 'hem joyes;
 'Tis the ambition of the elfe
 To have all childish as himselfe.

If by these yee please to know him,
 Beauties, be not nice, but show him. 50
 Though yee had a will to hide him,
 Now, we hope, yee'le not abide him,
 Since yee heare this falser's play,
 And that he is Venus' run-away.



XVII.

The King of France's Daughter.

The story of this ballad seems to be taken from an incident in the domestic history of Charles the Bald, king of France. His daughter Judith was betrothed to Ethelwulph, king of England: but before the marriage was consummated, Ethelwulph died, and she returned to France; whence she was carried off by Baldwin, Forester of Flanders; who, after many crosses and difficulties, at length obtained the king's consent to their marriage, and was made Earl of Flanders. This happened about A.D. 863.—See Rapin, Henault, and the French historians.

The following copy is given from the Editor's ancient folio MS. collated with another in black-letter in the Pepys Collection, entitled, "An excellent Ballad of a prince of England's courtship to the king of France's daughter, &c. To the tune of *Crimson Velvet*."

Many breaches having been made in this old song by the hand of time, principally (as might be expected) in the quick returns of the rhyme, an attempt is here made to repair them.

- IN the dayes of old,
 When faire France did flourish,
 Storyes plaine have told
 Lovers felt annoye.
 The queene a daughter bare, 5
 Whom beautye's queene did nourish ;
 She was lovelye faire,
 She was her fathers joye.
- A princee of England came,
 Whose deeds did merit fame, 10
 But he was exil'd and outcast ;
 Love his soul did fire,
 Shee granted his desire,
 Their hearts in one were linked fast.
 Which when her father proved, 15
 Sorelye he was moved
 And tormented in his minde.
 He sought for to prevent them,
 And, to discontent them,—
 Fortune cross'd these lovers kinde. 20
- When these princes twaine
 Were thus barr'd of pleasure,
 Through the kinges disdaine,
 Which their joyes withstoode,
 The lady soone prepar'd 25
 Her jewells and her treasure,
 Having no regard
 For state and royall bloode.
 In homelye poore array
 She went from court away, 30
 To meet her joye and hearts delight ;
 Who in a forrest great
 Had taken up his seat,
 To wayt her coming in the night.
 But, lo ! what sudden danger, 35
 To this princely stranger,

Chancèd as he sate alone!
 By outlawes he was robbed,
 And with ponyards stabbed,
 Uttering many a dying grone. 40

The princesse, arm'd by love,
 And by chaste desire,
 All the night did rove
 Without dread at all,
 Still unknowne, she past 45
 In her strange attire,
 Coming at the last
 Within echoes call.—
 “You faire woods,” quoth shee,
 “Honoured may you bee, 50
 Harboursing my hearts delight,
 Which encompass here
 My joye and only deare,
 My trustye friend, and comelye knight.
 Sweete, I come unto thee, 55
 Sweete, I come to woo thee
 That thou mayst not angry bee
 For my long delaying;
 For thy curteous staying
 Soone amendes Ile make to thee.” 60

Passing thus alone
 Through the silent forest,
 Many a grievous grone
 Sounded in her eares;
 She heard one complayne 65
 And lament the sorest,
 Seeming all in payne,
 Shedding deadly teares.
 “Farewell, my deare,” quoth hee,
 “Whom I must never see, 70
 For why, my life is att an end
 Through villaines crueltye;
 For thy sweet sake I dye,
 To show I am a faithfull friend.
 Here I lye a bleeding, 75
 While my thoughts are feeding

- On the rarest beautye found.
 O hard happ that may be!
 Little knowes my ladye
 My heartes-blood lyes on the ground." 80
- With that a grone he sends
 Which did burst in sunder
 All the tender bands
 Of his gentle heart.
 She, who knewe his voice, 85
 At his wordes did wonder;
 All her former joyes
 Did to grieve convert.
 Strait she ran to see
 Who this man shold bee, 90
 That soe like her love did seeme;
 Her lovely lord she found
 Lye slaine upon the ground,
 Smear'd with gore a ghastlye streame.
 Which his lady spying, 95
 Shrieking, fainting, crying,
 Her sorrows could not uttered bee;
 "Fate," she cryed, "too cruell!
 For thee—my dearest jewell,
 Would God! that I had dyed for thee." 100
- His pale lippes, alas!
 Twentye times she kissèd,
 And his face did wash
 With her trickling teares;
 Every gaping wound 105
 Tenderly she pressed,
 And did wipe it round
 With her golden haire.
 "Speake, fair love," quoth shee,
 "Speake, faire prince, to mee; 110
 One sweete word of comfort give;
 Lift up thy deare eyes,
 Listen to my cryes,
 Thinke in what sad grieve I live."
 All in vaine she sued, 115
 All in vaine she wooed,

The prince's life was fled and gone ;
 There stood she still mourning
 Till the suns retourning,
 And bright day was coming on. 120
 In this great distresse
 Weeping, wayling ever,
 Oft shee cryed, alas !
 "What will become of mee ?
 To my fathers court 125
 I returne will never,
 But in lowlye sort
 I will a servant bee."
 While thus she made her mone,
 Weeping all alone, 130
 In this deepe and deadlye feare :
 A fors'ter all in greene,
 Most comelye to be scene,
 Ranging the woods did find her there.
 Moved with her sorrowe, 135
 "Maid," quoth hee, "good morrowe,
 What hard happ has brought thee here ?"
 "Harder happ did never
 Two kinde hearts dissever ;
 Here lies slaine my brother deare. 140
 "Where may I remaine,
 Gentle for'ster, shew me,
 "Till I can obtaine
 A service in my neede ?
 Paines I will not spare ; 145
 This kinde favour doe mee,
 It will ease my care ;
 Heaven shall be thy meede."
 The for'ster all amazed,
 On her beautye gazed, 150
 Till his heart was set on fire :
 "If, faire maid," quoth hee,
 "You will goe with mee,
 You shall have your hearts desire."
 He brought her to his mother, 155
 And above all other

He sett forth this maidens praise.
 Long was his heart inflamed,
 At length her love he gained,
 And fortune crown'd his future dayes. 160
 Thus unknowne he wedde
 With a kings faire daughter ;
 Children seven they had,
 Ere she told her birth,
 Which when once he knew, 165
 Humblye he besought her,
 He to the world might shew
 Her rank and princelye worth.
 He cloath'd his children then,
 (Not like other men) 170
 In partye-colours strange to see ;
 The right side cloth of gold,
 The left side to behold
 Of woollen cloth still framèd hee.¹
 Men thereatt did wonder, 175
 Golden fame did thunder
 This strange deede in every place ;
 The King of France came thither,
 It being pleasant weather,
 In those woods the hart to chase. 180
 The children then they bring,
 So their mother will'd it,
 Where the royall king
 Must of force come bye
 Their mothers riche array 185
 Was of crimson velvet ;

¹ This will remind the reader of the livery and device of Charles Brandon, a private gentleman, who married the Queen-dowager of France, sister of Henry VIII. At a tournament which he held at his wedding, the trappings of his horse were half cloth of gold, and half frieze, with the following motto:

"Cloth of Gold, do not despise,
 Tho' thou art matcht with Cloth of Frize ;
 Cloth of Frize, be not too bold,
 Tho' thou art matcht with Cloth of Gold."

Their fathers all of gray, Seemelye to the eye. Then this famous king, Noting every thing,	190
Askt how he durst be so bold To let his wife soe weare, And decke his children there In costly robes of pearl and gold. The forrester replying,	195
And the cause deserying, ² To the king these words did say, "Well may they, by their mother, Weare rich clothes with other, Being by birth a princesse gay."	200
The king aroused thus, More heedfullye beheld them, Till a crimson blush His remembrance crost. "The more I fix my mind On thy wife and children, The more methinks I find The daughter which I lost." Falling on her knee, "I am that child," quoth shee,	205
"Pardon mee, my souveraine liege!" The king pereeving this His daughter deare did kiss, While joyfull teares did stopp his speeche. With his traine he tourned,	210
And with them sojourned ; Strait he dubb'd her husband knight ; Then made him Erle of Flanders, And chiefe of his commanders ;— Thus were their sorrowes put to flight.	215
	220

* *

² i. e. describing.—See Gloss.

XVIII.

The Sweet Neglect.

This little madrigal (extracted from Ben Jonson's *Silent Woman*, act i. sc. 1, first acted in 1609) is in imitation of a Latin poem printed at the end of the *variorum* edit. of Petronius, beginning, "*Semper munditias, semper Basilissa, decoras,*" &c. See Whalley's Ben Jonson, vol. ii. p. 420.

STILL to be neat, still to be drest,
 As you were going to a feast ;
 Still to be poud'red, still perfum'd ;
 Lady, it is to be presum'd,
 Though art's hid causes are not found, 5
 All is not sweet, all is not sound.

Give me a looke, give me a face
 That makes simplicitie a grace ;
 Robes loosely flowing, haire as free :
 Such sweet neglect more taketh me 10
 Than all th' adulteries of art
 That strike mine eyes, but not my heart.



XIX.

The Children in the Wood.

The subject of this very popular ballad (which has been set in so favourable a light by the *Spectator*, No. 85) seems to be taken from an old play, entitled, "Two lamentable Tragedies; the one of the murder of Maister Beech, a chandler in Thames-streete, &c. The other of a young child murthured in a wood by two ruffins. with the consent of his unkle. By Rob. Yarrington, 1601, 4to." Our ballad-maker has strictly followed the play in the description of the father and mother's dying charge: in the uncles promise to take care of their issue: his hiring two ruffians to destroy his ward, under pretence of sending him to school: their choosing a wood to perpetrate the murder in: one of the ruffians relenting, and a battle ensuing, &c. In other respects he has departed from the play. In the latter, the scene is laid in Padua: there is but one child, which is murdered by a sudden stab of the unrelenting ruffian: he is slain himself by his less

bloody companion; but ere he dies he gives the other a mortal wound: the latter living just long enough to impeach the uncle; who, in consequence of this impeachment, is arraigned and executed by the hand of justice, &c. Whoever compares the play with the ballad, will have no doubt but the former is the original: the language is far more obsolete, and such a vein of simplicity runs through the whole performance, that, had the ballad been written first, there is no doubt but every circumstance of it would have been received into the drama: whereas this was probably built on some Italian novel.

Printed from two ancient copies, one of them in black-letter in the Pepys collection. Its title at large is.—“The Children in the Wood: or, the Norfolk Gentleman’s Last Will and Testament: to the tune of *Rogero*, &c.”

- Now ponder well, you parents deare,
 These wordes which I shall write;
 A doleful story you shall heare,
 In time brought forth to light.
 A gentleman of good account 5
 In Norfolke dwelt of late,
 Who did in honour far surmount
 Most men of his estate.
- Sore sicke he was, and like to dye,
 No helpe his life could save;
 His wife by him as sicke did lye,
 And both possest one grave.
 No love between these two was lost,
 Each was to other kinde;
 In love they liv’d, in love they dyed, 15
 And left two babes behinde:
- The one a fine and pretty boy,
 Not passing three yeares olde;
 The other a girl more young than he
 And fram’d in beautyes molde. 20
 The father left his little son,
 As plainlye doth appeare,
 When he to perfect age should come,
 Three hundred poundos a year
- And to his little daughter Jane 25
 Five hundred poundes in gold,
 To be paid downe on marriage-day,
 Which might not be controll’d:

But if the children chauce to dye,
Ere they to age should come, 30
Their uncle should possesse their wealth;
For so the wille did run.

“Now, brother,” said the dying man,
“Look to my children deare;
Be good unto my boy and girl, 35
No friendes else have they here:
To God and you I recommend
My children deare this daye;
But little while be sure we have
Within this world to staye. 40

“You must be father and mother both,
And uncle all in one;
God knowes what will become of them,
When I am dead and gone.”
With that bespake their mother deare, 45
“O brother kinde,” quoth shee,
“You are the man must bring our babes
To wealth or miserie:

“And if you keep them carefully,
Then God will you reward; 50
But if you otherwise should deal,
God will your deedes regard.”
With lippes as cold as any stone,
They kist their children small:
“God bless you both, my children deare;” 55
With that the teares did fall.

These speeches then their brother spake
To this sicke couple there:
“The keeping of your little ones,
Sweet sister, do not feare. 60
God never prosper me nor mine,
Nor aught else that I have,
If I do wrong your children deare,
When you are layd in grave.”

- The parents being dead and gone,
The children home he takes,
And brings them strait unto his house,
Where much of them he makes.
He had not kept these pretty babes
A twelvemonth and a daye,
But, for their wealth, he did devise
To make them both awaye. 65
- He bargained with two ruffians strong,
Which were of furious mood,
That they should take these children young,
And slaye them in a wood. 75
He told his wife an artful tale :
He would the children send
To be brought up in faire London,
With one that was his friend. 80
- Away then went those pretty babes,
Rejoycing at that tide,
Rejoycing with a merry minde,
They should on cock-horse ride.
They prate and prattle pleasantly,
As they rode on the waye,
To those that should their butchers be,
And worke their lives decaye : 85
- So that the pretty specche they had,
Made Murder's heart relent : 90
And they that undertooke the deed,
Full sore did now repent.
Yet one of them more hard of heart
Did vowe to do his charge,
Because the wretch, that hired him,
Had paid him very large. 95
- The other won't agree thereto,
So here they fall to strife ;
With one another they did fight,
About the childrens life : 100

And he that was of mildest mood,
 Did slaye the other there,
 Within an unfrequented wood ;
 The babes did quake for feare !

He took the children by the hand, 105
 Teares standing in their eye,
 And bade them straitwaye follow him,
 And look they did not crye :
 And two long miles he ledd them on,
 While they for food complaine : 110
 ‘Staye here,’ quoth he, “I’ll bring you bread,
 When I come back againe.”

These pretty babes, with hand in hand,
 Went wandering up and downe ;
 But never more could see the man 115
 Approaching from the town :
 Their prettye lippes with black-berries,
 Were all besmeared and dyed,
 And when they sawe the darksome night,
 They sat them downe and cryed. 120

Thus wandered these poor innocents,
 Till deathe did end their grief,
 In one anothers armes they dyed,
 As wanting due relief :
 No burial ‘ this ’ pretty ‘ pair ’ 125
 Of any man receives,
 Till Robin-red-breast piously
 Did cover them with leaves.

And now the heavy wrathe of God
 Upon their uncle fell ; 130
 Yea, fearfull fiends did haunt his house,
 His conscience felt an hell ;
 His barnes were fir’d, his goodes consum’d,
 His lands were barren made,
 His cattle dyed within the field, 135
 And nothing with him stayd.

And in a voyage to Portugal
 Two of his sonnes did dye;
 And to conlude, himselfe was brought
 To want and miserye : 140
 He pawn'd and mortgaged all his land
 Ere seven yeares came about,
 And now at length this wicked act
 Did by this meanes come out :

 The fellowe, that did take in hand 145
 These children for to kill,
 Was for a robbery judg'd to dye,
 Such was God's blessed will :
 Who did confess the very truth,
 As here hath been display'd : 150
 Their uncle having dyed in gaol,
 Where he for debt was layd.

 You that excecutors be made,
 And overseers eke
 Of children that be fatherless, 155
 And infants mild and meek ;
 Take you example by this thing,
 And yield to each his right,
 Lest God with such like miserye
 Your wicked minds requite. 160

 XX.

A Lover of Late.

Printed, with a few slight corrections, from the Editor's folio MS.

A LOVER of late was I,
 For Cupid would have it soe,
 The boy that hath never an eye,
 As every man doth know.
 I sighed, and sobbed, and cryed, alas ! 5
 For her that laught and called me ass.

Then knew not I what to doe
 When I saw itt was in vaine
 A lady soe coy to wooe,
 Who gave me the asse so plaine. 10
 Yet would I her asse freeelye bee,
 Soe shee would helpe and beare with mee.

An I were as faire as shee,
 Or shee were as kind as I,
 What payre cold have made, as wee, 15
 Soe prettye a sympathye?
 I was as kind as she was faire,
 But for all this wee cold not paire.

Paire with her that will, for mee!
 With her I will never paire 20
 That cunningly can be coy,
 For being a little faire.
 The asse Ile leave to her disdaine,
 And now I am myselfe againe.

Ver. 13, faine. MS.



XXI.

The King and the Miller of Mansfield.

It has been a favourite subject with our English ballad-makers, to represent our kings conversing, either by accident or design, with the meanest of their subjects. Of the former kind, besides the song of the King and the Miller, we have King Henry and the Soldier; King James I. and the Tinker; King William III. and the Forester, &c. Of the latter sort are King Alfred and the Shepherd; King Edward IV. and the Tanner; King Henry VIII. and the Cobbler, &c.—A few of the best of these are admitted into this Collection. Both the author of the following ballad, and others who have written on the same plan, seem to have copied a very ancient poem, entitled *John the Reeve*, which is built on an adventure of the same kind, that happened between King Edward Longshanks and one of his reeves or bailiffs. This is a piece of great antiquity, being written before the time of Edward the Fourth, and for its genuine humour, diverting incidents, and faithful picture of rustic manners, is infinitely superior to all that have been since written in imitation of it. The Editor has a copy in his ancient folio MS., but its length rendered it improper for this

volume, it consisting of more than 900 lines. It contains also some corruptions, and the Editor chooses to defer its publication, in hopes that some time or other he shall be able to remove them.

The following is printed, with corrections, from the Editor's folio MS. collated with an old black-letter copy in the Pepys collection, entitled, "A pleasant ballad of King Henry II. and the Miller of Mansfield," &c.

PART THE FIRST.

HENRY, our royall king, would ride a hunting
 To the greene forest so pleasant and faire;
 To see the harts skipping, and dainty does tripping,
 Unto merry Sherwood his nobles repaire:
 Hawke and hound were unbound, all things prepar'd 5
 For the game, in the same, with good regard.

All a long summers day rode the king pleasantlye,
 With all his princes and nobles eche one;
 Chasing the hart and hind, and the bucke gallantlye,
 Till the dark evening fore'd all to turne home. 10
 Then at last, riding fast, he had lost quite
 All his lords in the wood, late in the night.

Wandering thus wearilye, all alone, up and downe,
 With a rude miller he mett at the last;
 Asking the ready way unto faire Nottingham, 15
 "Sir," quoth the miller, "I meane not to jest,
 Yet I thinke, what I thinke, sooth for to say;
 You doe not lightlye ride out of your way."

"Why, what dost thou think of me," quoth our king merrily,
 "Passing thy judgment upon me so brieve?" 20
 "Good faith," sayd the miller, "I meane not to flatter thee,
 I guess thee to bee but some gentleman thiefe;
 Stand thee backe, in the darke; light not adowne,
 Lest that I presently crack thy knaves crowne."

"Thou dost abuse me much," quoth the king, "saying
 thus; 25
 I am a gentleman; lodging I lacke."
 "Thou hast not," quoth th' miller, "one groat in thy purse
 All thy inheritance hanges on thy backe."
 "I have gold to discharge all that I call;
 If it be forty pence, I will pay all." 30

"If thou beest a true man," then quoth the miller,
"I sweare by my toll-dish, I'll lodge thee all night."
"Here's my hand," quoth the king, "that was I ever."
"Nay, soft," quoth the miller, "thou may'st be a sprite.
Better I'll know thee, ere hands we will shake ; 35
With none but honest men hands will I take."

Thus they went all along unto the millers house,
Where they were seething of puddings and souse ;
The miller first enter'd in, after him went the king ;
Never came hee in soe smoakye a house. 40
"Now," quoth hee, "let me see here what you are."
Quoth our king, "Looke your fill, and do not spare."

"I like well thy countenance, thou hast an honest face :
With my son Richard this night thou shalt lye."
Quoth his wife, "By my troth, it is a handsome youth, 45
Yet it's best, husband, to deal warilye.
Art thou no run-away, prythee, youth, tell ?
Shew me thy passport, and all shal be well."

Then our king presentlye, making lowe courtesye,
With his hatt in his hand, thus he did say ; 50
"I have no passport, nor never was servitor,
But a poor courtyer rode out of my way :
And for your kindness here offered to mee,
I will requite you in everye degree."

Then to the miller his wife whisper'd secretlye, 55
Saying, "It seemeth, this youth's of good kin,
Both by his apparel, and eke by his manners ;
To turne him out, certainlye were a great sin."
"Yea," quoth hee, "you may see he hath some grace,
When he doth speake to his betters in place." 60

"Well," quo' the millers wife, "young man, ye're welcome
here ;
And, though I say it, well lodged shall be :
Fresh straw will I have, laid on thy bed so brave
And good brown hempen sheets likewise," quoth shee.
"Aye," quoth the good man ; "and when that is done, 65
Thou shalt lye with no worse than our own sonne."

"Nay, first," quoth Richard, "good-fellowe, tell me true,
Hast thou noe creepers within thy gay hose?
Or art thou not troubled with the scabbado?"

"I pray," quoth the king, "what creatures are those?" 70
"Art thou not lowsy, nor scabby?" quoth he:
"If thou beest, surely thou lvest not with mee."

This caus'd the king, suddenlye, to laugh most heartilye,
Till the teares trickled fast downe from his eyes.

Then to their supper were they set orderlye, 75

With hot bag-puddings, and good apple-pyes;
Nappy ale, good and stale, in a browne bowle,
Which did about the board merrilye trowle.

"Here," quoth the miller, "good fellowe, I drinke to thee,
And to all 'cuckholds, wherever they bee.'" 80

"I pledge thee," quoth our king, "and thanke thee heartilye
For my good welcome in everye degree:

And here, in like manner, I drinke to thy sonne."

"Do then," quoth Richard, "and quicke let it come."

"Wife," quoth the miller, "fetch me forth lightfoote, 85
And of his sweetnesse a little we'll taste."

A fair ven'son pastye brought she out presentlye,

"Eate," quoth the miller, "but, sir, make no waste.

Here's dainty lightfoote!" "In faith," sayd the king,

"I never before eat so daintye a thing." 90

"I-wis," quoth Richard, "no daintye at all it is,
For we doe eate of it everye day."

"In what place," sayd our king, "may be bought like to
this?"

"We never pay pennye for itt, by my fay:
From merry Sherwood we fetch it home here; 95
Now and then we make bold with our kings deer."

"Then I thinke," sayd our king, "that it is venison."

"Eche foole," quoth Richard, "full well may know that:
Never are wee without two or three in the roof,

Very well fleshed, and excellent fat: 100

But, prythee, say nothing wherever thou goe;

We would not, for two pence, the king should it knowe."

"Doubt not," then sayd the king, "my promist seeresye ;
 The king shall never know more on't for mee."
 A cupp of lambs-wool they dranke unto him then, 105
 And to their bedds they past presentlie.
 The nobles, next morning, went all up and down,
 For to seeke out the king in everye towne.
 At last, at the millers 'cott,' soone they espy'd him out,
 As he was mounting upon his faire steede ; 110
 To whom they came presently, falling down on their knee ;
 Which made the millers heart wofully bleede ;
 Shaking and quaking, before him he stood,
 Thinking he should have been hang'd, by the rood.
 The king perceiving him fearfully trembling, 115
 Drew forth his sword, but nothing he sed :
 The miller downe did fall, crying before them all,
 Doubting the king would have cut off his head.
 But he his kind courtesye for to requite,
 Gave him great living, and dubb'd him a knight. 120

PART THE SECONDE.

WHEN as our royall king came home from Nottingham,
 And with his nobles at Westminster lay,
 Recounting the sports and pastimes they had taken,
 In this late progress along on the way,
 Of them all, great and small, he did protest, 5
 The miller of Mansfield's sport liked him best.
 "And now, my lords," quoth the king, "I am determined
 Against St. Georges next sumptuous feast,
 That this old miller, our new confirm'd knight,
 With his son Richard, shall here be my guest : 10
 For, in this merriment, 'tis my desire
 To talke with the jolly knight, and the young squire."
 When as the noble lords saw the kinges pleasantness,
 They were right joyfull and glad in their hearts :
 A pursuivant there was sent straighte on the business, 15
 The which had often-times been in those parts.
 When he came to the place where they did dwell,
 His message orderlye then 'gan he tell.

"God save your worshippe," then said the messenger,
"And grant your ladye her own hearts desire ; 20
And to your sonne Richard good fortune and happiness,
That sweet, gentle, and gallant young squire.
Our king greets you well, and thus he doth say,
You must come to the court on St. George's day.

"Therefore, in any case, faile not to be in place." 25
"I-wis," quoth the miller, "this is an odd jest :
What should we doe there? faith, I am halfe afraid."
"I doubt," quoth Richard, "to be hang'd at the least."
"Nay," quoth the messenger, "you doe mistake ;
Our king he provides a great feast for your sake." 30

Then sayd the miller, "By my troth, messenger,
Thou hast contented my worshippe full well:
Hold, here are three farthings, to quite thy gentleness,
For these happy tydings which thou dost tell.
Let me see, hear thou mee ; tell to our king, 35
We'll wayt on his mastership in everie thing."

The pursuivant smiled at their simplicitie,
And making many leggs, tooke their reward,
And his leave taking with great humilitie,
To the kings court againe he repair'd ; 40
Shewing unto his grace, merry and free,
The knightes most liberall gift and bountie.

When he was gone away, thus gan the miller say :
"Here comes expenses and charges indeed ;
Now must we needs be brave, tho' we spend all we have, 45
For of new garments we have great need.
Of horses and serving-men we must have store,
With bridles and saddles, and twentye things more."

"Tushe, Sir John," quoth his wife, "why should you frett
or frowne ?
You shall ne'er be att no charges for mee ; 50
For I will turne and trim up my old russet gowne,
With everie thing else as fine as may bee ;
And on our mill-horses swift we will ride,
With pillowes and pannells, as we shall provide."

In this most statelye sort, rode they unto the court; 55
 Their jolly sonne Richard rode foremost of all,
 Who set up, for good hap, a cocks feather in his cap,
 And so they jetted downe to the kings hall;
 The merry old miller with hands on his side;
 His wife like maid Marian did mince at that tide. 60

The king and his nobles, that heard of their coming,
 Meeting this gallant knight with his brave traine,
 "Welcome, sir knight," quoth he, "with your gay lady;
 Good Sir John Cockle, once welcome againe;
 And so is the squire of courage soe free." 65
 Quoth Dicke, "A bots on you! do you know mee?"

Quoth our king gentlye, "How should I forget thee?
 Thou wast my owne bed-fellowe, well it I wot."
 "Yea, sir," quoth Richard, "and by the same token,
 Thou with thy farting didst make the bed hot." 70
 "Thou whore-son unhappy knave," then quoth the knight,
 "Speake cleantly to our king, or else go sh***."

The king and his courtiers laugh at this heartily,
 While the king taketh them both by the hand;
 With the court dames and maids, like to the queen of
 spades, 75

The millers wife did soe orderly stand,
 A milk-maids courtesye at every word;
 And downe all the folkes were set to the board.

There the king royally, in princelye majesty,
 Sate at his dinner with joy and delight; 80
 When they had eaten well, then he to jesting fell,
 And in a bowle of wine dranke to the knight
 "Here's to you both, in wine, ale, and beer;
 Thanking you heartilye for my good cheer."

Quoth Sir John Cockle, "I'll pledge you a pottle, 85
 Were it the best ale in Nottinghamshire:"

V. 57, for good hap: *i. e.* for good luck; they were going on an hazardous expedition.

V. 60. Maid Marian, in the Morris dance, was represented by a man in woman's clothes, who was to take short steps in order to sustain the female character.

- But then sayd our king, "Now I think of a thing;
Some of your lightfoote I would we had here."
"Ho! ho!" quoth Richard, "full well I may say it,
'Tis knavery to eate it, and then to betray it." 90
- "Why art thou angry?" quoth our king merrilye;
"In faith, I take it now very unkind:
I thought thou wouldst pledge me in ale and wine heartily."
Quoth Dicke, "You are like to stay till I have din'd:
You feed us with twatling dishes so small; 95
Zounds, a blacke-pudding is better than all."
- "Aye, marry," quoth our king, "that were a daintye thing,
Could a man get but one here for to eate:"
With that Dicke straite arose, and pluckt one from his hose,
Which with heat of his breech gan to sweate. 100
The king made a proffer to snatch it away:—
"'Tis meat for your master: good sir, you must stay."
- Thus in great merriment was the time wholly spent,
And then the ladyes prepared to dance.
Old Sir John Cockle, and Richard, incontinent 105
Unto their places the king did advancee.
Here with the ladyes such sport they did make,
The nobles with laughing did make their sides ake.
- Many thanks for their paines did the king give them,
Asking young Richard then, if he would wed; 110
"Among these ladyes free, tell me which liketh thee?"
Quoth he, "Jugg Grumball, Sir, with the red head,
She's my love, she's my life, her will I wed;
She hath sworn I shall have her maidenhead."
- Then Sir John Cockle the king call'd unto him, 115
And of merry Sherwood made him o'er seer,
And gave him out of hand three hundred pound yearlye:
"Take heed now you steale no more of my deer;
And once a quarter let's here have your view;
And now, Sir John Cockle, I bid you adieu." 120
-

XXII.

The Shepherd's Resolution.

This beautiful old song was written by a poet, whose name would have been utterly forgotten, if it had not been preserved by Swift, as a term of contempt. "Dryden and Wither" are coupled by him like the Bavius and Mævius of Virgil. Dryden, however, has had justice done him by posterity and as for Wither, though of subordinate merit, that he was not altogether devoid of genius will be judged from the following stanzas. The truth is, Wither was a very voluminous party-writer; and as his political and satirical strokes rendered him extremely popular in his lifetime, so afterwards, when these were no longer relished, they totally consigned his writings to oblivion.

George Wither was born June 11, 1588, and in his younger years distinguished himself by some pastoral pieces, that were not inelegant; but growing afterwards involved in the political and religious disputes in the times of James I. and Charles I., he employed his poetical vein in severe pasquils on the court and clergy, and was occasionally a sufferer for the freedom of his pen. In the civil war that ensued, he exerted himself in the service of the Parliament, and became a considerable sharer in the spoils. He was even one of those provincial tyrants whom Oliver distributed over the kingdom, under the name of Major-Generals, and had the fleecing of the county of Surrey; but, surviving the Restoration, he out-lived both his power and his affluence; and giving vent to his chagrin in libels on the court, was long a prisoner in Newgate and the Tower. He died at length on the 2nd of May, 1667.

During the whole course of his life, Wither was a continual publisher, having generally for opponent Taylor the Water-poet. The long list of his productions may be seen in Wood's *Athenæ Oxon.* vol. ii. His most popular satire is entitled, *Abuses whipt and stript*, 1613. His most poetical pieces were eclogue, entitled, *The Shepherd's Hunting*, 1615, 8vo, and others printed at the end of Browne's *Shepherd's Pipe*, 1614, 8vo. The following sonnet is extracted from a long pastoral piece of his, entitled, *The Mistress of Philarete*, 1622, 8vo, which is said in the preface to be one of the author's first poems; and may therefore be dated as early as any of the foregoing.

SHALL I, wasting in dispaire,
Dye because a woman's faire?
Or make pale my cheeks with care
'Cause another's rosie are?
Be shee fairer than the day,
Or the flowry meads in may;
If she be not so to me,
What care I how faire shee be?

Shall my foolish heart be pin'd
 'Cause I see a woman kind ? 10
 Or a well-disposed nature
 Joyned with a lovely feature ?
 Be shee meeker, kinder than
 The turtle-dove or pelican ;
 If shee be not so to me, 15
 What care I how kind shee be ?

Shall a woman's virtues move
 Me to perish for her love ?
 Or, her well-deservings knowne,
 Make me quite forget mine owne ? 20
 Be shee with that goodnesse blest
 Which may merit name of Best ;
 If she be not such to me,
 What care I how good she be ?

'Cause her fortune seems too high 25
 Shall I play the foole and dye ?
 Those that beare a noble minde,
 Where they want of riches find,
 Thinke what with them they would doe
 That without them dare to woe ; 30
 And, unlesse that minde I see,
 What care I how great she be ?

Great or good, or kind or faire,
 I will ne'er the more dispaire ;
 If she love me, this beleeve : 35
 I will die ere she shall grieve.
 If she slight me when I wooe,
 I can scorne and let her goe ;
 If she be not fit for me,
 What care I for whom she be ? 40



XXIII.

Queen Dido.

Such is the title given in the Editor's folio MS. to this excellent old ballad, which, in the common printed copies, is inscribed, *Eneas, Wandering Prince of Troy*. It is here given from that MS. collated with two different printed copies, both in black-letter, in the Pepys Collection.

The reader will smile to observe with what natural and affecting simplicity our ancient ballad-maker has engrafted a Gothic conclusion on the classic story of Virgil, from whom, however, it is probable he had it not. Nor can it be denied, but he has dealt out his poetical justice with a more impartial hand than that celebrated poet.

WHEN Troy towne had, for ten yeeres 'past,'
 Withstood the Greekes in manfull wise,
 Then did their foes encrease soe fast,
 That to resist none could suffice :
 Wast lye those walls, that were soe good, 5
 And corne now growes where Troy towne stoode.

Æneas, wandering prince of Troy,
 When he for land long time had sought,
 At length arriving with great joy,
 To mighty Carthage walls was brought ; 10
 Where Dido queene, with sumptuous feast,
 Did entertaine that wandering guest.

And, as in hall at meate they sate,
 The queene, desirous newes to heare,
 'Says, "Of thy Troys unhappy fate," 15
 Declare to me, thou Trojan deare :
 The heavy hap and chance soe bad,
 That thou, poore wandering prince, hast had."

And then anon this comelye knight,
 With words demure, as he cold well, 20
 Of his unhappy ten yeares 'fight,'
 Soe true a tale began to tell,
 With words soe sweete, and sighes soe deepe,
 That oft he made them all to weepe.

Ver. 1, 21, war. MS. and P.2.

And then a thousand sighes he fet, 25
 And every sigh brought teares amaine ;
 That where he sate the place was wett,
 As though he had scene those warrs againe :
 See that the queene, with ruth therfore,
 Said, " Worthy prince, enough, no more." 30

And then the darksome night drew on,
 And twinkling starres the skye bespred,
 When he his dolefull tale had done,
 And every one was layd in bedd : 35
 Where they full sweetly tooke their rest,
 Save only Dido's boyling brest.

This silly woman never slept,
 But in her chamber, all alone,
 As one unhappye, alwayes wept,
 And to the walls shee made her mone ; 40
 That she shold still desire in vaine
 The thing, she never must obtaine.

And thus in griefe she spent the night,
 Till twinkling starres the skye were fled,
 And Phœbus, with his glistering light, 45
 Through misty cloudes appeared red ;
 Then tidings came to her anon,
 That all the Trojan shipps were gone.

And then the queene with bloody knife
 Did arme, her hart as hard as stone ; 50
 Yet, something loth to loose her life,
 In woefull wise she made her mone ;
 And, rowling on her carefull bed,
 With sighes and sobbs, these words shee sayd :

" O wretched Dido queene !" quoth shee, 55
 " I see thy end approacheth neare ;
 For hee is fled away from thee,
 Whom thou didst love and hold so deare :
 What, is he gone, and passed by ?
 O hart, prepare thyselfe to dye. 60

"Though reason says thou shouldst forbear,
 And stay thy hand from bloody stroke,
 Yet fancy bids thee not to fear,
 Which fetter'd thee in Cupids yoke
 Come death," quoth shee, "resolve my smart!"— 65
 And with those words she peerced her hart.

When death had pierced the tender hart
 Of Dido, Carthaginian queene,
 Whose bloody knife did end the smart
 Which shee sustain'd in mournfull teene, 70
 Æneas being shipt and gone,
 Whose flattery caused all her mone,

Her funerall most costly made,
 And all things finisht mournfullye,
 Her body fine in mold was laid, 75
 Where itt consumed speedilye:
 Her sisters teares her tombe bestrewde,
 Her subjects grieve their kindnesse shewed.

Then was Æneas in an ile
 In Greeya, where he stayd long space, 80
 Whereas her sister in short while
 Writt to him to his vile disgrace;
 In speeches bitter to his mind
 Shee told him plaine he was unkind.

"False-harted wretch," quoth shee, "thou art ; 85
 And traiterously thou hast betraid
 Unto thy lure a gentle hart,
 Which unto thee much welcome made ;
 My sister deare, and Carthage' joy,
 Whose folly bred her deere annoy. 90

"Yett on her death-bed when shee lay,
 Shee prayd for thy prosperitie,
 Beseeching God, that every day
 Might breed thy great felicitye :
 Thus by thy meanes I lost a friend ; 95
 Heavens send thee such untimely end."

When he these lines, full fraught with gall,
 Perused had, and wayed them right,
 His lofty courage then did fall;
 And straight appeared in his sight 100
 Queen Dido's ghost, both grim and pale;
 Which made this valliant souldier quaile.

"Æneas," quoth this ghastly ghost,
 "My whole delight, when I did live,
 Thee of all men I loved most; 105
 My fancy and my will did give;
 For entertainment I thee gave,
 Unthankfully thou didst me grave.

"Therefore prepare thy flitting soule
 To wander with me in the aire, 110
 Where deadlye griefe shall make it howle,
 Because of me thou tookst no care:
 Delay not time, thy glasse is run,
 Thy date is past, thy life is done."

"O stay a while, thou lovely sprite, 115
 Be not soe hasty to convay
 My soule into eternall night,
 Where itt shall ne're behold bright day:
 O doe not frowne; thy angry looke
 Hath 'all my soule with horror shooke. 120

"But, woe is me! all is in vaine,
 And bootless is my dismall crye;
 Time will not be recalled againe,
 Nor thou surcease before I dye.
 O lett me live, and make amends 125
 To some of thy most dearest friends.

"But seeing thou obdurate art,
 And wilt no pittye on me show,
 Because from thee I did depart,
 And left unpaid what I did owe, 130
 I must content myselfe to take
 What lott to me thou wilt partake."

V. 120, MS. *Hath* made my breath my life forsooke.

And thus, as one being in a trance,
 A multitude of uglye feinds
 About this woffull prinnee did dance : 135
 He had no helpe of any friends :
 His body then they tooke away,
 And no man knew his dying day.



XXIV.

The Witches' Song.

From Ben Jonson's *Masque of Queens*, presented at Whitehall, Feb. 2, 1609.

The Editor thought it incumbent on him to insert some old pieces on the popular superstition concerning witches, hobgoblins, fairies, and ghosts. The last of these make their appearance in most of the tragical ballads; and in the following songs will be found some description of the former.

It is true, this Song of the Witches, falling from the learned pen of Ben Jonson, is rather an extract from the various incantations of classical antiquity, than a display of the opinions of our own vulgar. But let it be observed, that a parcel of learned wiseacres had just before busied themselves on this subject, in compliment to King James I., whose weakness on this head is well known: and these had so ransacked all writers, ancient and modern, and so blended and kneaded together the several superstitions of different times and nations, that those of genuine English growth could no longer be traced out and distinguished.

By good luck, the whimsical belief of fairies and goblins could furnish no pretences for torturing our fellow-creatures, and therefore we have this handed down to us pure and unsophisticated.

1 WITCH.

"I HAVE been, all day, looking after
 A raven, feeding upon a quarter;
 And, soone as she turn'd her beak to the south,
 I snatch'd this morsell out of her mouth."

2 WITCH.

"I have beene gathering wolves haire,
 The madd dogges foames, and adders eares
 The spurging of a deadmans eyes :
 And all since the evening starre did rise."

3 WITCH.

"I, last night, lay all alone
 O' the ground to heare the mandrake grone ; 10
 And pluckt him up, though he grew full low :
 And, as I had done, the cocke did crow."

4 WITCH.

"And I ha' beene chusing out this scull
 From charnell houses that were full ;
 From private grots and publike pits ; 15
 And frighted a sexton out of his wits."

5 WITCH.

"Under a cradle I did crepe
 By day ; and, when the childe was a-sleepe
 At night, I suck'd the breath, and rose
 And pluck'd the nodding nurse by the nose." 20

6 WITCH.

"I had a dagger ; what did I with that ?
 Killed an infant to have his fat.
 A piper it got at a church-ale ;
 I bade him again blow wind i' the taile."

7 WITCH.

"A murderer, yonder, was hung in chaines ; 25
 The sunne and the wind had shrunke his veines ;
 I bit off a sinew ; I clipp'd his haire ;
 I brought off his ragges that danc'd i' the ayre."

8 WITCH.

"The scrich-owles egges and the feathers blacke,
 The bloud of the frogge, and the bone in his backe 30
 I have been getting ; and made of his skin
 A pursset, to keepe Sir Cranion in."

9 WITCH.

"And I ha' beene plucking (plants among)
 Hemlock, henbane, adders-tongue,
 Night-shade, moone-wort, libbards-bane ; 35
 And twice by the dogges was like to be tane."

10 WITCH.

"I, from the jawes of a gardiner's bitch,
 Did snatch these bones, and then leap'd the ditch ;
 Yet went I back to the house againe,
 Kill'd the blacke cat, and here is the braine." 40

11 WITCH.

"I went to the toad breedes under the wall,
 I charmed him out, and he came at my call ;
 I scratch'd out the eyes of the owle before ;
 I tore the batts wing,—what would you have more ?"

DAME.

"Yes, I have brought, to helpe your vows, 45
 Horned poppie, cypresse boughes,
 The fig-tree wild that growes on tombes,
 And juice that from the larch-tree comes,
 The basiliskes bloud, and the vipers skin :—
 And now our orgies let's begin." 50



XXV.

Robin Good-fellow.

Alias *Pucke*, alias *Hobgoblin*, in the creed of ancient superstition, was a kind of merry sprite, whose character and achievements are recorded in this ballad, and in those well-known lines of Milton's *L'Allegro*, which the antiquarian Peck supposes to be owing to it :

"Tells how the drudging *Goblin* swet
 To earn his creame-bowle duly set :
 When in one night, ere glimpse of morne,
 His shadowy flail hath thresh'd the corn
 That ten day-labourers could not end ;
 Then lies him down the lubber fiend,
 And stretch'd out all the chimneys length,
 Bask at the fire his hairy strength,
 And crop-full out of doors he flings,
 Ere the first cock his matins rings."

The reader will observe, that our siraple ancestors had reduced all these whimsies to a kind of system, as regular, and perhaps more

consistent, than many parts of classic mythology: a proof of the extensive influence and vast antiquity of these superstitions. Mankind, and especially the common people, could not everywhere have been so unanimously agreed concerning these arbitrary notions, if they had not prevailed among them for many ages. Indeed, a learned friend in Wales assures the Editor, that the existence of fairies and goblins is alluded to by the most ancient British bards, who mention them under various names, one of the most common of which signifies "The spirits of the mountains." See also preface to Song xxv.

This song, which Peck attributes to Ben Jonson (though it is not found among his works), is chiefly printed from an ancient black-letter copy in the British Museum. It seems to have been originally intended for some Masque.

This ballad is entitled, in the old black-letter copies, "The merry Pranks of Robin Goodfellow. To the tune of *Dulcina*," &c. (See No. xiv. above.)

FROM Oberon, in fairye land,	
The king of ghosts and shadowes there,	
Mad Robin I, at his command,	
Am sent to viewe the night-sports here.	
What revell rout	5
Is kept about,	
In every corner where I go,	
I will o'ersee,	
And merry bee,	
And make good sport, with ho, ho, ho !	10
More swift than lightening can I flye	
About this aery welkin soone,	
And, in a minutes space, deserye	
Each thing that's done belowe the moone.	
There's not a hag	15
Or ghost shall wag	
Or cry, "Ware Goblins !" where I go,	
But Robin I	
Their feates will spy,	
And send them home, with ho, ho, ho !	20
Whene'er such wanderers I meete,	
As from their night-sports they trudge home,	
With counterfeiting voice I greete	
And call them on with me to roame	
Thro' woods, thro' lakes,	25
Thro' bogs, thro' brakes ;	

Or else, unseene, with them I go,
 All in the nicke
 To play some tricke
 And frolicke it, with ho, ho, ho ! 30

Sometimes I meete them like a man ;
 Sometimes, an ox ; sometimes, a hound !
 And to a horse I turn me ean,
 To trip and trot about them round.
 But if, to ride, 35
 My backe they stride,
 More swift than wind away I go,
 Ore hedge and lands,
 Thro' pools and ponds
 I whirry, laughing, ho, ho, ho ! 40

When lads and lasses merry be,
 With possets and with juncates fine,
 Unseene of all the company,
 I eat their cakes and sip their wine ;
 And, to make sport 45
 I fart and snort ;
 And out the candles I do blow ;
 The maids I kiss ;
 They shrieke,—“ Who's this ? ”
 I answer nought, but ho, ho, ho ! 50

Yet now and then, the maids to please,
 At midnight I card up their wooll ;
 And while they sleepe and take their ease,
 With wheel to threads their flax I pull.
 I grind at mill 55
 Their malt up still ;
 I dress their hemp, I spin their tow.
 If any 'wake,
 And would me take,
 I wend me, laughing, ho, ho, ho ! 60

When house or harth doth sluttish lye,
 I pinch the maidens black and blue ;
 The bed-clothes from the bedd pull I,
 And lay them naked all to view.

- 'Twixt sleepe and wake, 65
 I do them take,
 And on the key-cold floor them throw.
 If out they cry,
 Then forth I fly,
 And loudly laugh out, ho, ho, ho ! 70
- When any need to borrowe ought,
 We lend them what they do require ;
 And for the use demand we nought ;
 Our owne is all we do desire.
 If to repay 75
 They do delay,
 Abroad amongst them then I go,
 And night by night,
 I them affright
 With pinchings, dreames, and ho, ho, ho ! 80
- When lazic queans have nought to do
 But study how to cog and lye ;
 To make debate and mischief too,
 'Twixt one another secretlye,
 I marke their gloze, 85
 And it disclose
 To them whom they have wronged so ;
 When I have done,
 I get me gone,
 And leave them scolding, ho, ho, ho ! 90
- When men do traps and engins set
 In loop holes, where the vermine creep,
 Who from their foldes and houses get
 Their duckes and geese, and lambes and sheepe,
 I spy the gin, 95
 And enter in,
 And seeme a vermine taken so ;
 But when they there
 Approach me neare,
 I leap out laughing, ho, ho, ho ! 100

By wells and rills, in meadowes greene,
 We nightly dance our hey-day guise¹;
 And to our fairye king and queene
 We chant our moon-light minstrelsies. 105
 When larks 'gin sing,
 Away we fling;
 And babes new borne steal as we go,
 And elfe in bed
 We leave instead,
 And wend us laughing, ho, ho, ho! 110
 From hag-bred Merlin's time have I
 Thus nightly revell'd to and fro;
 And for my pranks men call me by
 The name of Robin Good-fellōw.
 Fiends, ghosts, and sprites, 115
 Who haunt the nightes,
 The hags and goblins do me know;
 And beldames old
 My feates have told;
 So *Vale, Vale*; ho, ho, ho! 120

¹ This word is perhaps corruptly given; being apparently the same with *HEYDEGUIES*, or *HEYDEGUIVES*, which occurs in Spenser, and means a "wild frolick dance."—Johnson's Dictionary.

XXVI.

The Fairy Queen.

We have here a short display of the popular belief concerning **FAIRIES**. It will afford entertainment to a contemplative mind to trace these whimsical opinions up to their origin. Whoever considers how early, how extensively, and how uniformly they have prevailed in these nations, will not readily assent to the hypothesis of those who fetch them from the East so late as the time of the *Croisades*. Whereas it is well known that our Saxon ancestors, long before they left their German forests, believed the existence of a kind of diminutive demons, or middle species between men and spirits, whom they called *Duergar* or *Dwarfs*, and to whom they attributed many wonderful performances, far exceeding human art. Vid. *Hervarer Saga Olaj Verelj*. 1675. *Hickes' Thesaur.* &c.

This song is given (with some corrections by another copy) from a book entitled, "The Mysteries of Love and Eloquence," &c. Lond. 1658, 8vo.

COME, follow, follow me, You, fairy elves that be; Which circle on the greene, Come follow Mab, your queene. Hand in hand let's dance around, For this place is fairye ground.	5
When mortals are at rest And snoring in their nest, Unheard and unesp'y'd, Through key-holes we do glide; Over tables, stools, and shelves, We trip it with our fairy elves.	10
And, if the house be foul With platter, dish, or bowl, Up stairs we nimbly creep, And find the sluts asleep; There we pinch their armes and thighs; None escapes, nor none espies.	15
But if the house be swept, And from uncleanness kept, We praise the houshold maid, And duely she is paid: For we use before we goo To drop a tester in her shoe.	20
Upon a mushroomes head Our table-cloth we spread; A grain of rye, or wheat, Is manchets, which we eat; Pearly drops of dew we drink In acorn cups fill'd to the brink.	25
The brains of nightingales, With unctuous fat of snailes, Between two cockles stew'd, Is meat that's casily chew'd; Tales of wormes and marrow of mice Do make a dish that's wonderous nice.	30 35

The grasshopper, gnat, and fly
 Serve for our minstrelsie;
 Grace said, we dance a while,
 And so the time beguile; 40
 And if the moon doth hide her head,
 The gloe-worm lights us home to bed.

On tops of dewie grasse
 So nimbly do we passe
 The young and tender stalk 45
 Ne'er bends when we do walk;
 Yet in the morning may be seen
 Where we the night before have been.



XXVII.

The Fairies' Farewell.

This humorous old song fell from the hand of the witty Dr. Corbet (afterwards bishop of Norwich, &c.), and is printed from his *Poëtica Stromata*, 1648, 12mo (compared with a third edition of his *Poems*, 1672). It is there called, "A proper new Ballad, entitled, The Fairies Farewell, or God-a-mercy Will, to be sung or whistled to the tune of The Meddow Brow, by the learned; by the unlearned, to the tune of Fortune."

The departure of Fairies is here attributed to the abolition of monkery: Chaucer has, with equal humour, assigned a cause the very reverse, in his *Wife of Bath's Tale*.

"In olde dayes of the king Artour,
 Of which that Bretons speken gret honour,
 All was this lond fulfilled of faerie;
 The elf-quene, with hire joly compaignie
 Danced ful oft in many a grene mede.
 This was the old opinion as I rede;
 I speke of many hundred yeres ago;
 But now can no man see non elves mo,
 For now the grete charitee and prayeres
 Of limiteures and other holy freres,
 That serchen every land and every streame,
 As thikke as motes in the sonne beame,

Blissing halles, chambres, kichenes, and boures,
 Citees and burghes, castles high, and toures,
 Thropes and bernes, shepenes and dairies,
 This maketh that ther ben no faeries :
 For ther as wont to walken was an elf,
 Ther walketh now the limitour himself,
 In undermeles and in morweninges,
 And sayth his Matines and his holy thinges,
 As he goth in his limitatioun.
 Women may now go safely up and down,
 In every bush, and under every tree,
 Ther is non other incubus but he,
 And he ne will don hem no dishonour."

Tyrwhitt's Chaucer, i. p. 255.

Dr. Richard Corbet, having been bishop of Oxford about three years, and afterwards as long bishop of Norwich, died in 1635, ætat 52.

FAREWELL rewards and Fairies !
 Good housewives now may say ;
 For now foule sluts in dairies
 Doe fare as well as they ;
 And though they sweepe their hearths no less 5
 Than mayds were wont to doe,
 Yet who of late for cleauneliness
 Finds sixe-pence in her shoe ?

Lament, lament old Abbies,
 The fairies lost command ; 10
 They did but change priests babies,
 But some have chang'd your land ;
 And all your children stoln from thence
 Are now growne Puritanes,
 Who live as changelings ever since, 15
 For love of your demaines.

At morning and at evening both
 You merry were and glad,
 So little care of sleepe and sloth
 These prettie ladies had. 20
 When Tom came home from labour,
 Or Ciss to milking rose,
 Then merrily went their tabour,
 And nimbly went their toes.

- Witness those rings and roundelayes 25
Of theirs, which yet remaine ;
Were footed in Queen Maries dayes
On many a grassy playne.
But since of late Elizabeth
And later James came in, 30
They never danc'd on any heath,
As when the time hath bin.
- By which wee note the fairies
Were of the old profession ;
Their songs were *Ave Maries*, 35
Their dances were procession.
But now, alas ! they all are dead,
Or gone beyond the seas,
Or farther for religion fled,
Or else they take their ease. 40
- A tell-tale in their company
They never could endure ;
And whoso kept not secretly
Their mirth was punish'd sure ;
It was a just and christian deed 45
To pinch such blacke and blue :
O how the common-welth doth need
Such justices as you !
- Now they have left our quarters ;
A Register they have 50
Who can preserve their charters ;
A man both wise and grave.
An hundred of their merry pranks
By one that I could name
Are kept in store ; con twenty thanks 55
To William for the same.
- To William Churne of Staffordshire
Give laud and praises due,
Who every meale can mend your cheare
With tales both old and true ; 60

To William all give audience,
 And pray yee for his noddle,
 For all the fairies evidence
 Were lost, if it were addle.

* * After these Songs on the Fairies, the reader may be curious to see the manner in which they were formerly invoked and bound to human service. In Ashmole's collection of MSS. at Oxford [num. 8259. 1406. 2], are the papers of some Alchymist, which contain a variety of Incantations and Forms of Conjuring both Fairies, Witches, and Demons, principally, as it should seem, to assist him in his great work of transmuting metals. Most of them are too impious to be reprinted: but the two following may be very innocently laughed at.

Whoever looks into Ben Jonson's *Alchymist*, will find that these impostors, among their other secrets, affected to have a power over Fairies: and that they were commonly expected to be seen in a crystal glass, appears from that extraordinary book, "The Relation of Dr. John Dee's actions with Spirits, 1659," folio.

"AN EXCELLENT WAY to gett a FAYRIE. (For myself I call MARGARETT BARRANCE; but this will obtaine only one that is not allready bownd.)

"FIRST, gett a broad square christall or Venice glasse, in length and breadth 3 inches. Then lay that glasse or christall in the bloud of a white henne, 3 Wednesdayes, or 3 Fridayes. Then take it out, and wash it with holy aq. and fumigate it. Then take 3 hazle sticks, or wands of an yeare groth: pill them fayre and white; and make 'them' soe longe, as you write the SPIRITTS name, or FAYRIES name, which you call, 3 times on every sticke being made flatt on one side. Then bury them under some hili, whereas you suppose FAYRIES haunt, the Wednesday before you call her: and the Friday followinge take them uppe, and call her at 8 or 3 or 10 of the clocke, which be good planetts and houres for that turne: but when you call, be in cleane life, and turne thy face towards the east. And when you have her, bind her to that stone or glasse."

"AN UNGUENT to annoynt under the Eyelids, and upon the Eyelids eveninge and morninge: but especially when you call; or find your sight not perfect.

"R. A pint of sallet-oyle, and put it into a viall glasse: but first wash it with rose-water, and marygold-water: the flowers 'to' be gathered towards the east. Wash it till the oyle come white; then put it into the glasse, ut supra: and then put thereto the budds of holyhocke, the flowers of marygold, the flowers or toppes of wild thyme, the budds of young hazle: and the thyme must be gathered neare the side of a hili where FAYRIES use to be: and 'take' the grasse of a fayrie throne, there. All these put into the oyle, into the glasse: and set it to dissolve 3 dayes in the sunne, and then keep it for thy use; ut supra."

After this receipt for the Unguent follows a form of Incantation, wherein the Alchymist conjures a Fairy, named Elaby Gathon, to appear to him in that crystal glass, meekly and mildly; to resolve him truly in all manner of questions; and to be obedient to all his commands, under pain of damnation, &c.

One of the vulgar opinions about Fairies is, that they cannot be seen by human eyes, without a particular charm exerted in favour of the person who is to see them: and that they strike with blindness such as, having the gift of seeing them, take notice of them *mal-a-propos*.

As for the hazel sticks mentioned above, they were to be, probably, of that species called the Witch Hazel: which received its name from this manner of applying it in incantations.

END OF THE EIGHTH BOOK

BOOK IX.

I.

The Birth of St. George.

THE incidents in this, and the other ballad of *St. George and the Dragon*, are chiefly taken from the old story-book of the Seven Champions of Christendome; which, though now the plaything of children, was once in high repute. Bishop Hall, in his *Satires*, published in 1597, ranks

“St. George’s sorell, and his cross of blood,”

among the most popular stories of his time: and an ingenious critic thinks that Spenser himself did not disdain to borrow hints from it¹: though I much doubt whether this popular romance were written so early as the *Faerie Queen*.

The author of this book of the Seven Champions was one Richard Johnson, who lived in the reigns of Elizabeth and James, as we collect from his other publications; viz.—“*The nine worthies of London: 1592,*” 4to.—“*The pleasant walks of Moor fields: 1607,*” 4to.—“*A crown garland of Goulden Roses, gathered, &c. 1612,*” 8vo.—“*The life and death of Rob. Cecil, E. of Salisbury, 1612,*” 4to.—“*The Hist. of Tom of Lincoln,*” 4to, is also by R. J., who likewise reprinted “*Don Flores of Greece,*” 4to.

The Seven Champions, though written in a wild inflated style, contains some strong Gothic painting: which seems for the most part copied from the metrical romances of former ages. At least the story of St. George and the fair Sabra is taken almost verbatim from the old poetical legend of “*Syr Bevis of Hampton.*”

This very antique poem was in great fame in Chaucer’s time [see above, page 141], and so continued till the introduction of printing, when it ran through several editions: two of which are in black-letter, 4to, “imprinted by Wylliam Copland,” without date; containing great variations.

As a specimen of the poetic powers of this very old rhymist, and as a proof how closely the author of the Seven Champions has followed him, take a description of the dragon slain by Sir Bevis.

¹ Mr. Warton. Vide *Observations on the Faerie Queen*, 2 vols. 1762, 12mo, passim.

“——Whan the dragon, that foule is,
 Had a syght of syr Bevis,
 He cast up a loude cry,
 As it had thondred in the sky;
 He turned his bely toward the son;
 It was greater than any tonne:
 His scales was bryghter then the glas,
 And harder they were than any bras:
 Betwene his shulder and his tayle,
 Was forty fote withoute fayle.
 He waltred out of his denne,
 And Bevis pricked his stede then,
 And to him a spere he thraste
 That all to shyvers he it braste:
 The dragon then gan Bevis assayle,
 And smote syr Bevis with his tayle:
 Then downe went horse and man,
 And two rybbes of Bevis brused than.’

After a long fight, at length, as the dragon was preparing to fly,
 Sir Bevis

“Hit him under the wyng,
 As he was in his flyenge,
 There he was tender without scale,
 And Bevis thought to be his bale.
 He smote after, as I you saye,
 With his good sword Morglaye.
 Up to the hiltes Morglay yode
 Through harte, lyver, bone, and bloude:
 To the ground fell the dragon,
 Great jove syr Bevis begon.
 Under the scales al on hight
 He smote off his head forth right,
 And put it on a spere:” &c.

Sign. K. iv.

Sir Bevis's dragon is evidently the parent of that in the Seven Champions, see chapter iii. viz., “The dragon no sooner had a sight of him [St. George] but he gave such a terrible peal, as though it had thundered in the elements. . . . Betwixt his shoulders and his tail were fifty feet in distance, his scales glistening as bright as silver, but far more hard than brass; his belly of the colour of gold, but bigger than a tun. Thus weltered he from his den, &c. . . . The champion . . . gave the dragon such a thrust with his spear, that it shivered in a thousand pieces: whereat the furious dragon so fiercely smote him with his venomous tail, that down fell man and horse: in which fall two of St. George's ribs were so bruised, &c.—At length . . . St. George smote the dragon under the wing where it was tender without scale, whereby his good sword Ascalon with an easie passage went to the very hilt through both the dragon's heart, liver, bone,

and blood.—Then St. George cut off the dragon's head, and piteht it upon the truncheon of a spear, &c."

The History of the Seven Champions, being written just before the decline of books of chivalry, was never, I believe, translated into any foreign language: but "*Le Roman de Beuves of Hantonne*" was published at Paris in 1502, 4to, Let. Gothique.

The learned Selden tells us, that about the time of the Norman invasion was Bevis famous with the title of Earl of Southampton, whose residence was at Dunceton in Wiltshire; but he observes, that the monkish enlargements of his story have made his very existence doubted. See notes on *Poly-Olbion*, song iii.

This hath also been the case of St. George himself; whose martial history is allowed to be apocryphal. But to prove that there really existed an orthodox Saint of this name (although little or nothing, it seems, is known of his genuine story), is the subject of "*An Historical and Critical Inquiry into the Existence and Character of Saint George*, &c. By the Rev. J. Milner, F.S.A., 1792, 8vo."

The equestrian figure worn by the Knights of the Garter, has been understood to be an emblem of the Christian warrior, in his spiritual armour, vanquishing the old serpent.

But on this subject the inquisitive reader may consult "*A Dissertation on the Original of the Equestrian Figure of the George and of the Garter, ensigns of the most noble order of that name. Illustrated with copper-plates. By John Pettingal, A.M., Fellow of the Society of Antiquaries, London, 1753,*" 4to. This learned and curious work the author of the *Historical and Critical Inquiry* would have done well to have seen.

It cannot be denied, but that the following ballad is for the most part modern: for which reason it would have been thrown to the end of the volume, had not its subject procured it a place here.

LISTEN, lords, in bower and hall,
I sing the wonderous birth
Of brave St. George, whose valorous arm
Kil'd monsters from the earth ;

Distressed ladies to relieve 5
He travell'd many a day ;
In honour of the Christian faith,
Which shall endure for aye.

In Coventry sometime did dwell 10
A knight of worthy fame,
High steward of this noble realme ;
Lord Albret was his name.

- He had to wife a princely dame,
Whose beauty did excell.
This virtuous lady, being with child, 15
In sudden sadness fell.
- For thirty nights no sooner sleep
Had clos'd her wakeful eyes,
But, lo ! a foul and fearful dream
Her fancy would surprize. 20
- She dreamt a dragon fierce and fell
Conceiv'd within her womb ;
Whose mortal fangs her body rent
Ere he to life could come.
- All woe-begone and sad was she ; 25
She nourisht constant woe ;
Yet strove to hide it from her lord,
Lest he should sorrow know.
- In vaine she strove ; her tender lord,
Who watch'd her slightest look, 30
Discover'd soon her secret pain,
And soon that pain partook.
- And when to him the fearful cause
She weeping did impart,
With kindest speech he strove to heal 35
The anguish of her heart.
- “ Be comforted, my lady dear ;
Those pearly drops refrain ;
Betide me weal, betide me woe,
I'll try to ease thy pain. 40
- “ And for this foul and fearful dream
That causeth all thy woe,
Trust me I'll travel far away,
But I'll the meaning knowe.”
- Then giving many a fond embrace, 45
And shedding many a teare,
To the weird lady of the woods
He purpos'd to repaire.

- To the weird lady of the woods,
Full long and many a day, 50
Thro' lonely shades and thickets rough
He winds his weary way.
- At length he reach'd a dreary dell
With dismal yews o'erhung ;
Where cypress spread its mournful boughs, 55
And pois'nous nightshade sprung.
- No cheerful gleams here pierc'd the gloom,
He hears no cheerful sound ;
But shrill night-ravens' yelling scream,
And serpents hissing round. 60
- The shriek of fiends and damned ghosts
Ran howling thro' his ear ;
A chilling horror froze his heart,
Tho' all unus'd to fear.
- Three times he strives to win his way, 65
And pierce those sickly dews ;
Three times to bear his trembling corse
His knocking knees refuse.
- At length upon his beating breast
He signs the holy crosse ; 70
And, rousing up his wonted might,
He treads th' unhallow'd mosse.
- Beneath a pendant craggy cliff,
All vaulted like a grave,
And opening in the solid rock, 75
He found the enchanted cave.
- An iron gate clos'd up the mouth,
All hideous and forlorn ;
And, fasten'd by a silver chain,
Near hung a brazen horn. 80
- Then offering up a secret prayer,
Three times he blowes amaine ;
Three times a deepe and hollow sound
Did answer him againe.

‘ Sir Knight, thy lady beares a son,
Who, like a dragon bright,
Shall prove most dreadful to his foes,
And terrible in fight. 85

“ His name advanc’d in future times
On banners shall be worn ;
But lo ! thy lady’s life must passe
Before he can be born.” 90

All sore opprest with fear and doubt
Long time Lord Albret stood ;
At length he winds his doubtful way
Back thro’ the dreary wood. 95

Eager to elasp his lovely dame
Then fast he travels back ;
But when he reach’d his castle gate,
His gate was hung with black. 100

In every court and hall he found
A sullen silence reigne ;
Save where, amid the lonely towers,
He heard her maidens ’plaine,

And bitterly lament and weep, 105
With many a grievous grone ;
Then sore his bleeding heart misgave,
His lady’s life was gone.

With faltering step he enters in,
Yet half affraid to goe ; 110
With trembling voice asks why they grieve,
Yet fears the cause to knowe.

“ Three times the sun hath rose and set ;”
They said, then stopt to weep,
Since heaven hath laid thy lady deare 115
In death’s eternal sleep.

‘ For, ah ! in travel sore she fell,
So sore that she must dye ;
Unless some shrewd and cunning leech
Could ease her presentlye. 120

“ But when a cunning leech was fet,
 Too soon declared he,
 She, or her babe must lose its life ;
 Both saved could not be.

“ Now take my life, thy lady said, 125
 My little infant save ;
 And O commend me to my lord,
 When I am laid in grave.

“ O tell him how that precious babe 130
 Cost him a tender wife ;
 And teach my son to lisp her name
 Who died to save his life.

“ Then calling still upon thy name,
 And praying still for thee ;
 Without repining or complaint, 135
 Her gentle soul did flee.”

What tongue can paint Lord Albret's woe,
 The bitter tears he shed,
 The bitter pangs that wrung his heart,
 To find his lady dead ? 140

He beat his breast ; he tore his hair ;
 And shedding many a tear,
 At length he askt to see his son,
 The son that cost so dear.

New sorrowe seiz'd the damsells all ; 145
 At length they fultering say :
 “ Alas ! my lord, how shall we tell ?
 Thy son is stoln away.

“ Fair as the sweetest flower of spring,
 Such was his infant mien ; 150
 And on his little body stampt
 Three wonderous marks were seen :

“ A blood-red cross was on his arm ;
 A dragon on his breast ;
 A little garter all of gold 155
 Was round his leg exprest.

- “Three carefull nurses we provide
Our little lord to keep :
One gave him sucke, one gave him feod,
And one did lull to sleep. 160
- “But lo ! all in the dead of night
We heard a fearful sound :
Loud thunder clapt ; the castle shook ;
And lightning flasht around.
- “Dead with affright at first we lay ; 165
But rousing up anon,
We ran to see our little lord,—
Our little lord was gone !
- “But how or where we could not tell ;
For lying on the ground, 170
In deep and magie slumbers laid,
The nurses there we found.”
- “O grief on grief !” Lord Albret said ;
No more his tongue cou’d say,
When falling in a deadly swoone, 175
Long time he lifeless lay.
- At length restor’d to life and sense
He nourisht endless woe,
No future joy his heart could taste,
No future comfort know. 180
- So withers on the mountain top
A fair and stately oake,
Whose vigorous arms are torne away
By some rude thunder-stroke.
- At length his castle irksome grew, 185
He loathes his wonted home ;
His native country he forsakes,
In foreign lands to roame.
- There up and downe he wandered far,
Clad in a palmer’s gown ; 190
Till his brown locks grew white as wool,
His beard as thistle down.

At length, all wearied, down in death
 He laid his reverend head.
 Meantime amid the lonely wilds
 His little son was bred. 195

There the weird lady of the woods
 Had borne him far away,
 And train'd him up in feates of armes,
 And every martial play. 200

* *
 *



II.

St. George and the Dragon.

The following ballad is given (with some corrections) from two ancient black-letter copies in the Pepys Collection: one of which is in 12mo, the other in folio.

OF Hector's deeds did Homer sing,
 And of the sack of stately Troy,
 What griefs fair Helena did bring,
 Which was Sir Paris' only joy:
 And by my pen I will recite 5
 St. George's deeds, an English knight.

Against the Sarazens so rude
 Fought he full long and many a day,
 Where many gyants he subdu'd,
 In honour of the Christian way; 10
 And after many adventures past,
 To Egypt land he came at last.

Now, as the story plain doth tell,
 Within that countrey there did rest
 A dreadful dragon fierce and fell, 15
 Whereby they were full sore opprest:
 Who by his poisonous breath each day
 Did many of the city slay.

- The grief whereof did grow so great
Throughout the limits of the land, 20
That they their wise-men did intreat
To shew their cunning out of hand ;
What way they might this fiend destroy,
That did the countrey thus annoy.
- The wise-men all before the king, 25
This answer fram'd incontinent :
The dragon none to death might bring
By any means they could invent ;
His skin more hard than brass was found,
That sword nor spear could pierce nor wound. 30
- When this the people understood,
They cryed out most piteouslye,
The dragon's breath infects their blood,
That every day in heaps they dye ;
Among them such a plague it bred, 35
The living scarce could bury the dead.
- No means there were, as they could hear,
For to appease the dragon's rage,
But to present some virgin clear,
Whose blood his fury might asswage ; 40
Each day he would a maiden eat,
For to allay his hunger great.
- This thing by art the wise-men found,
Which truly must observed be ;
Wherefore, throughout the city round, 45
A virgin pure of good degree
Was, by the king's commission, still
Taken up to serve the dragon's will.
- Thus did the dragon every day
Untimely crop some virgin flowr, 50
Till all the maids were worn away,
And none were left him to devour ;
Saving the king's fair daughter bright,
Her father's only heart's delight.

Then came the officers to the king, 55
That heavy message to declare,
Which did his heart with sorrow sting;
"She is," quoth he, "my kingdom's heir :
O let us all be poisoned here,
Ere she should die, that is my dear." 60

Then rose the people presently,
And to the king in rage they went ;
They said his daughter dear should dye,
The dragon's fury to prevent :
"Our daughters all are dead," quoth they, 65
"And have been made the dragon's prey ;

"And by their blood we rescued were,
And thou hast sav'd thy life thereby ;
And now in sooth it is but faire,
For us thy daughter so should die." 70
"O save my daughter," said the king,
"And let me feel the dragon's sting."

Then fell fair Sabra on her knee,
And to her father dear did say,
"O father, strive not thus for me, 75
But let me be the dragon's prey ;
It may be, for my sake alone
This plague upon the land was thrown.

"Tis better I should dye," she said,
"Than all your subjects perish quite ; 80
Perhaps the dragon here was laid,
For my offence to work his spite,
And after he hath suckt my gore,
Your land shall feel the grief no more."

"What hast thou done, my daughter dear, 85
For to deserve this heavy scourge ?
It is my fault, as may appear,
Which makes the gods our state to purge ;
Then ought I die, to stint the strife,
And to preserve thy happy life." 90

Like mad-men, all the people cried,
 "Thy death to us can do no good ;
Our safety only doth abide
 In making her the dragon's food."
"Lo! here I am, I come," quoth she, 95
 "Therefore do what you will with me."

Nay stay, dear daughter," quoth the queen,
 "And as thou art a virgin bright,
That hast for vertue famous been,
 So let me cloath thee all in white; 100
And crown thy head with flowers sweet,
An ornament for virgins meet."

And when she was attired so,
 According to her mother's mind,
Unto the stake then did she go, 105
 To which her tender limbs they bind ;
And being bound to stake a thrall,
She bade farewell unto them all.

"Farewell, my father dear," quoth she,
 "And my sweet mother meek and mild; 110
Take you no thought nor weep for me,
 For you may have another child ;
Since for my country's good I dye,
Death I receive most willinglye."

The king and queen and all their train 115
 With weeping eyes went then their way,
And let their daughter there remain,
 To be the hungry dragon's prey :
But as she did there weeping lye,
Behold St. George came riding by. 120

And seeing there a lady bright
 So rudely tyed unto a stake,
As well became a valiant knight,
 He straight to her his way did take :
"Tell me, sweet maiden," then quoth he, 125
 " What caitif thus abuseth thee ?

“And, lo! by Christ his cross I vow,
Which here is figured on my breast,
I will revenge it on his brow,
And break my lance upon his chest:” 130
And speaking thus whereas he stood,
The dragon issued from the wood.

The lady, that did first espy
The dreadful dragon coming so,
Unto St. George aloud did cry, 135
And willed him away to go;
“Here comes that cursed fiend,” quoth she,
“That soon will make an end of me.”

St. George then looking round about,
The fiery dragon soon espy’d, 140
And like a knight of courage stout,
Against him did most furiously ride;
And with such blows he did him greet,
He fell beneath his horse’s feet.

For with his lancee that was so strong, 145
As he came gaping in his face,
In at his mouth he thrust along;
For he could pierce no other place:
And thus within the lady’s view
This mighty dragon straight he slew. 150

The savour of his poisoned breath
Could do this holy knight no harm;
Thus he the lady sav’d from death.
And home he led her by the arm;
Which when King P. lemy did see, 155
There was great mirth and melody.

When as that valiant champion there
Had slain the dragon in the field,
To court he brought the lady fair,
Which to their hearts much joy did yield, 160
He in the court of Egypt staid
Till he most falsely was betray’d.

- That lady dearly lov'd the knight,
He counted her his only joy ;
But when their love was brought to light, 165
It turn'd unto their great annoy :
Th' Morocco king was in the court,
Who to the orchard did resort,
- Dayly, to take the pleasant air ;
For pleasure sake he us'd to walk ; 170
Under a wall he oft did hear
St. George with Lady Sabra talk ;
Their love he shew'd unto the king,
Which to St. George great woe did bring.
- Those kings together did devise 175
To make the Christian knight away :
With letters him in courteous wise
They straightway sent to Persia,
But wrote to the sophy him to kill,
And treacherously his blood to spill. 180
- Thus they for good did him reward
With evil, and most subtilly,
By such vile meanes they had regard
To work his death most cruelly :
Who, as through Persia land he rode, 185
With zeal destroy'd each idol god.
- For which offence he straight was thrown
Into a dungeon dark and deep ;
Where, when he thought his wrongs upon,
He bitterly did wail and weep : 190
Yet like a knight of courage stout,
At length his way he digged out.
- Three grooms of the King of Persia
By night this valiant champion slew,
Though he had fasted many a day, 195
And then away from thence he flew
On the best steed the sophy had ;
Which when he knew he was full mad.

- Towards Christendom he made his flight,
But met a gyant by the way, 200
With whom in combat he did fight
Most valiantly a summer's day :
Who yet, for all his bats of steel,
Was fore'd the sting of death to feel.
- Back o'er the seas with many bands 205
Of warlike souldiers soon he past,
Vowing upon those heathen lands
To work revenge ; which at the last,
Ere thrice three years were gone and spent,
He wrought unto his heart's content. 210
- Save onely Egypt land he spar'd,
For Sabra bright her only sake,
And, ere for her he had regard,
He meant a tryal kind to make :
Mean while the king, o'ercome in field, 215
Unto Saint George did quickly yield.
- Then straight Morocco's king he slew,
And took fair Sabra to his wife,
But meant to try if she were true,
Ere with her he would lead his life ; 220
And, tho' he had her in his train,
She did a virgin pure remain.
- Toward England then that lovely dame
The brave St. George conducted strait,
An eunuch also with them came, 225
Who did upon the lady wait.
These three from Egypt went alone :
Now mark St. George's valour shown.
- When as they in a forest were,
The lady did desire to rest : 230
Mean while St. George to kill a deer
For their repast did think it best :
Leaving her with the eunuch there,
Whilst he did go to kill the deer.

But lo ! all in his absence came 235
Two hungry lyons, fierce and fell,
And tore the eunuch on the same
In pieces small, the truth to tell ;
Down by the lady then they laid,
Whereby they shew'd she was a maid. 240

But when he came from hunting back,
And did behold this heavy chance,
Then for his lovely virgin's sake
His courage strait he did advance,
And came into the lions sight, 245
Who ran at him with all their might.

Their rage did him no whit dismay,
Who, like a stout and valiant knight,
Did both the hungry lyons slay
Within the Lady Sabra's sight : 250
Who all this while, sad and demure,
There stood most like a virgin pure.

Now when St. George did surely know
This lady was a virgin true,
His heart was glad, that erst was woe, 255
And all his love did soon renew :
He set her on a palfrey steed,
And towards England came with speed.

Where being in short space arriv'd
Unto his native dwelling place, 260
Therein with his dear love he liv'd,
And fortune did his nuptials grace .
They many years of joy did see,
And led their lives at Coventry.

III.

Love will find out the Way.

This excellent song is ancient: but we could only give it from a modern copy.

OVER the mountains, And over the waves ; Under the fountains, And under the graves ;	
Under floods that are deepest ; Which Neptune obey ;	5
Over rocks that are steepest, Love will find out the way.	
Where there is no place For the glow-worm to lye,	10
Where there is no space For receipt of a fly ;	
Where the midge dares not venture, Lest herself fast she lay ;	
If love come, he will enter, And soon find out his way.	15
You may esteem him A child for his might ;	
Or you may deem him A coward from his flight ;	20
But if she, whom love doth honour, Be conceal'd from the day,	
Set a thousand guards upon her, Love will find out the way.	
Some think to lose him, By having him confin'd ;	25
And some do suppose him, Poor thing, to be blind ;	
But if ne'er so close ye wall him, Do the best that you may,	30
Blind love, if so ye call him, Will find out his way.	

You may train the eagle	
To stoop to your fist ;	
Or you may inveigle	35
The phenix of the east ;	
The lioness, ye may move her	
To give o'er her prey ;	
But you'll ne'er stop a lover :	
He will find out his way.	40

* *
*



IV.

Lord Thomas and fair Annet,

A SCOTTISH BALLAD,

seems to be composed (not without improvements) out of two ancient English ones, printed in this volume. See book vii., ballad xv.; and book viii., ballad iv. If this had been the original, the authors of those two ballads would hardly have adopted two such different stories: besides, this contains enlargements not to be found in either of the others. It is given, with some corrections, from a MS. copy transmitted from Scotland.

LORD THOMAS and fair Annet	
Sate a' day on a hill ;	
Whan night was cum, and sun was sett,	
They had not talkt their fill.	
Lord Thomas said a word in jest,	5
Fair Annet took it ill :	
“ A' ! I will nevir wed a wife	
Against my ain friends will.”	
“ Gif ye wull nevir wed a wife,	
A wife wull neir wed yee :”	10
Sae he is hame to tell his mither,	
And knelt upon his knee :	
“ O rede, O rede, mither,” he says,	
“ A gude rede gie to mee :	
O sall I tak the nut-browne bride,	15
And let faire Annet bee ?”	

“The nut-browne bride haes gowd and gear,
Fair Annet she has gat nane ;
And the little beauty fair Annet has,
O it wull soon be gane.” 20

And he has till his brother gane :
“Now, brother, rede ye mee ;
A’, sall I marrie the nut-browne bride,
And let fair Annet bee ?”

“The nut-browne bride has oxen, brother, 25
The nut-browne bride has kye :
I wad hae ye marrie the nut-browne bride,
And cast fair Annet bye.”

“Her oxen may dye i’ the house, Billie,
And her kye into the byre, 30
And I sall hae nothing to my-sell,
Bot a fat fadge by the fyre.”

And he has till his sister gane :
“Now, sister, rede ye mee ;
O sall I marrie the nut-browne bride, 35
And set fair Annet free ?”

“Ise rede ye take fair Annet, Thomas,
And let the browne bride alane ;
Lest ye sould sigh, and say, Alace,
What is this we brought hame !” 40

“No, I will tak my mithers counsel,
And marrie me owt o’ hand ;
And I will tak the nut-browne bride ;
Fair Annet may leive the land.”

Up then rose fair Annets father, 45
Twa hours or it wer day,
And he is gane into the bower,
Wherein fair Annet lay.

“Rise up, rise up, fair Annet,” he says,
“Put on your silken sheene ; 50
Let us gae to St. Maries kirke,
And see that rich weddeen.”

- “ My maides, gae to my dressing-roome,
And dress to me my hair ;
Whair-eir yee laid a plait before, 55
See yee lay ten times mair.
- “ My maids, gae to my dressing-room,
And dress to me my smock ;
The one half is o’ the holland fire,
The other o’ needle-work.” 60
- The horse fair Annet rade upon,
He amblit like the wind ;
Wi’ siller he was shod before,
Wi’ burning gowd behind.
- Four and twanty siller bells 65
Wer a’ tyed till his mane,
And yae tift o’ the norland wind,
They tinkled ane by ane.
- Four and twanty gay gude knights
Rade by fair Annets side, 70
And four and twanty fair ladies,
As gin she had bin a bride.
- And whan she cam to Maries kirk,
She sat on Maries stean :
The cleading that fair Annet had on 75
It skinkled in their een.
- And whan she cam into the kirk,
She shimmer’d like the sun ;
The belt that was about her waist,
Was a’ wi’ pearles bedone. 80
- She sat her by the nut-browne bride,
And her een they wer sae clear,
Lord Thomas he clean forgat the bride,
When fair Annet she drew near.
- He had a rose into his hand, 85
And he gave it kisses three,
And reaching by the nut-browne bride,
Laid it on fair Annets knee.

- Up than spak the nut-browne bride,
She spak wi' meikle spite ; 90
“ And whair gat ye that rose-water,
That does mak yee sae white ? ”
- “ O I did get the rose-water
Whair ye wull neir get nane,
For I did get that very rose-water 95
Into my mithers wame.”
- The bride she drew a long bodkin
Frac out her gay head-gear,
And strake fair Annet unto the heart,
That word she nevir spak mair. 100
- Lord Thomas he saw fair Annet wex pale,
And marvelit what mote bee :
But whan he saw her dear hearts blude,
A' wood-wroth wexed hee.
- He drew his dagger, that was sac sharp, 105
That was sac sharp and meet,
And drave it into the nut-browne bride,
That fell deid at his feit.
- “ Now stay for me, dear Annet,” he sed,
“ Now stay, my dear,” he cry'd ; 110
Then strake the dagger untill his heart,
And fell deid by her side.
- Lord Thomas was buried without kirk-wa',
Fair Annet within the quiere ;
And o' the tane thair grew a birk, 115
The other a bonny briere.
- And ay they grew, and ay they threw,
As they wad faine be neare ;
And by this ye may ken right weil,
They were twa luvvers deare. 120
-

V.

Unfading Beauty.

This little beautiful sonnet is reprinted from a small volume of "Poems by Thomas Carew, Esq., one of the gentlemen of the privie-chamber, and sewer in ordinary to his majesty. (Charles I.) Lond. 1640." This elegant and almost-forgotten writer, whose poems have been deservedly revived, died, in the prime of his age, in 1639.

In the original follows a third stanza; which, not being of general application, nor of equal merit, I have ventured to omit.

HEE, that loves a rosie cheeke,
 Or a corall lip admires,
 Or from star-like eyes doth seeke
 Fuell to maintaine his fires,
 As old time makes these decay, 5
 So his flames must waste away.

But a smooth and steadfast mind,
 Gentle thoughts and calme desires,
 Hearts with equal love combin'd,
 Kindle never-dying fires. 10
 Where these are not, I despise
 Lovely cheekes, or lips, or eyes.

* * * * *



VI.

George Barnwell.

The subject of this ballad is sufficiently popular from the modern play which is founded upon it. This was written by George Lillo, a jeweller of London, and first acted about 1730. As for the ballad, it was printed at least as early as the middle of the last century.

It is here given from three old printed copies, which exhibit a strange intermixture of Roman and black-letter. It is also collated with another copy in the Ashmole Collection at Oxford, which is thus entitled, "An excellent ballad of George Barnwell, an apprentice of London, who . . . thrice robb'd his master and murdered his vncle in Ludlow" The tune is *The Merchant*.

This tragical narrative seems to relate a real fact; but when it happened, I have not been able to discover.

THE FIRST PART

ALL youths of fair England
That dwell both far and near,
Regard my story that I tell,
And to my song give ear.

A London lad I was, 5
A merchant's prentice bound;
My name George Barnwell; that did spend
My master many a pound.

Take heed of harlots then, 10
And their enticing trains;
For by that means I have been brought
To hang alive in chains.

As I upon a day,
Was walking through the street,
About my master's business, 15
A wanton I did meet.

A gallant dainty dame
And sumptuous in attire;
With smiling look she greeted me,
And did my name require. 20

Which when I had declar'd,
She gave me then a kiss,
And said, if I would come to her,
I should have more than this.

"Fair mistress," then quoth I, 25
"If I the place may know,
This evening I will be with you;
For I abroad must go,

"To gather monies in,
That are my master's due: 30
And ere that I do home return
I'll come and visit you."

- Good Barnwell," then quoth she,
 "Do thou to Shoreditch come,
 And ask for Mrs. Millwood's house,
 Next door unto the Gun. 35
- "And trust me on my truth,
 If thou keep touch with me,
 My dearest friend, as my own heart
 Thou shalt right welcome be." 40
- Thus parted we in peace,
 And home I passed right ;
 'Then went abroad, and gathered in,
 By six o'clock at night,
- An hundred pound and one : 45
 With bag under my arm
 I went to Mrs. Millwood's house,
 And thought on little harm.
- And knocking at the door,
 Straightway herself came down ;
 Rustling in most brave attire,
 With hood and silken gown. 50
- Who, through her beauty bright,
 So gloriously did shine,
 That she amaz'd my dazzling eyes,
 She seemed so divine. 55
- She took me by the hand,
 And with a modest grace,
 "Welcome, sweet Barnwell," then quoth she,
 "Unto this homely place. 60
- "And since I have thee found
 As good as thy word to be,
 A homely supper, ere we part,
 Thou shalt take here with me."
- "O pardon me," quoth I, 65
 "Fair mistress, I you pray ;
 For why, out of my master's house
 So long I dare not stay."

- “ Alas, good sir,” she said,
“ Are you so strictly ty’d,
You may not with your dearest friend
One hour or two abide? 70
- “ Faith, then the case is hard,
If it be so,” quoth she,
“ I would I were a prentice bound,
To live along with thee. 75
- “ Therefore, my dearest George,
List well what I shall say,
And do not blame a woman much,
Her fancy to bewray. 80
- “ Let not affection’s force
Be counted lewd desire;
Nor think it not immodesty,
I should thy love require.”
- With that she turn’d aside,
And with a blushing red,
A mournful motion she bewray’d
By hanging down her head. 85
- A handkerchief she had,
All wrought with silk and gold,
Which she to stay her trickling tears,
Before her eyes did hold. 90
- This thing unto my sight
Was wondrous rare and strange,
And in my soul and inward thought
It wrought a sudden change: 95
- That I so hardy grew
To take her by the hand,
Saying, “ Sweet mistress, why do you
So dull and pensive stand?” 100
- “ Call me no mistress now,
But Sarah, thy true friend,
Thy servant, Millwood, honouring thee,
Until her life hath end.

“If thou wouldst here alledge
 Thou art in years a boy ;
 So was Adonis, yet was he
 Fair Venus’ only joy.”

105

Thus I, who ne’er before
 Of woman found such grace,
 But seeing now so fair a dame
 Give me a kind embrace,

110

I supt with her that night,
 With joys that did abound ;
 And for the same paid presently,
 In money twice three pound.

115

An hundred kisses then,
 For my farewel she gave ;
 Crying, “Sweet Barnwell, when shall I
 Again thy company have ?

120

“Oh stay not hence too long ;
 Sweet George, have me in mind :”
 Her words bewicht my childishness,
 She uttered them so kind.

So that I made a vow,
 Next Sunday, without fail,
 With my sweet Sarah once again
 To tell some pleasant tale.

125

When she heard me say so,
 The tears fell from her eye ;
 “O George,” quoth she, “if thou dost fail,
 Thy Sarah sure will dye.”

130

Though long, yet loe ! at last,
 The appointed day was come,
 That I must with my Sarah meet ;
 Having a mighty sum

135

Of money in my hand,¹
 Unto her house went I,
 Whereas my love upon her bed
 In saddest sort did lye.

140

¹ The having a sum of money with him on Sunday, &c., shows this narrative to have been penned before the civil wars: the strict observance of the Sabbath was owing to the change of manners at that period.

- “ What ails my heart’s delight,
My Sarah dear ? ” quoth I ;
“ Let not my love lament and grieve,
Nor sighing pine and die.
- “ But tell me, dearest friend, 145
What may thy woes amend,
And thou shalt lack no means of help,
Though forty pound I spend.”
- With that she turn’d her head,
And sickly thus did say : 150
“ Oh me, sweet George, my grief is great,
Ten pound I have to pay
- Unto a cruel wretch ;
And God he knows,” quoth she,
“ I have it not.” “ Tush, rise,” I said, 155
“ And take it here of me.
- “ Ten pounds, nor ten times ten,
Shall make my love decay ; ”
Then from my bag into her lap,
I cast ten pound straightway. 160
- All blithe and pleasant then,
To banqueting we go ;
She proffered me to lye with her,
And said it should be so.
- And after that same time, 165
I gave her store of coyn,
Yea, sometimes fifty pound at once ;
All which I did purloyn.
- And thus I did pass on ;
Until my master then 170
Did call to have his reckoning in
Cast up among his men.
- The which when as I heard,
I knew not what to say :
For well I knew that I was out 175
Two hundred pound that day.

Then from my master straight
 I ran in secret sort ;
 And unto Sarah Millwood there
 My case I did report. 180
 But how she us'd this youth,
 In this his care and woe,
 And all a strumpet's wiley ways,
 The SECOND PART may showe.

THE SECOND PART.

"YOUNG Barnwell comes to thee,
 Sweet Sarah, my delight ;
 I am undone, unless thou stand
 My faithful friend this night.
 "Our master to accompts 5
 Hath just occasion found ;
 And I am caught behind the hand
 Above two hundred pound.
 "And now his wrath to 'scape,
 My love, I fly to thee, 10
 Hoping some time I may remaine
 In safety here with thee."
 With that she knit her brows,
 And looking all aquoy,
 Quoth she, "What should I have to do
 With any prentice boy ?
 "And seeing you have purloyn'd
 Your master's goods away,
 The case is bad, and therefore here
 You shall no longer stay." 20
 "Why, dear, thou know'st," I said,
 "How all which I could get,
 I gave it, and did spend it all
 Upon thee every whit."
 Quoth she, "Thou art a knave, 25
 To charge me in this sort,
 Being a woman of credit fair,
 And known of good report.

“Therefore I tell thee flat,
 Be packing with good speed ;
 I do defie thee from my heart,
 And scorn thy filthy deed.” 30

“Is this the friendship, that
 You did to me protest ?
 Is this the great affection, which
 You so to me exprest ? 35

“Now fie on subtle shrews !
 The best is, I may speed
 To get a lodging any where
 For money in my need. 40

“False woman, now farewell ;
 Whilst twenty pound doth last,
 My anchor in some other haven
 With freedom I will cast.”

When she perceiv'd by this, 45
 I had store of money there,
 “Stay, George,” quoth she, “thou art too quick :
 Why, man, I did but jeer.

“Dost think for all my speech,
 That I would let thee go ? 50
 Faith no,” said she, “my love to thee
 I-wiss is more than so.”

“You scorne a prentice boy,
 I heard you just now swear :
 Wherefore I will not trouble you.”—— 55
 ——“Nay, George, hark in thine ear ;

“Thou shalt not go to-night,
 What chance soc're befall ;
 But man, we'll have a bed for thee,
 Or else the devil take all.” 60

So I by wiles bewitcht,
 And snar'd with fancy still,
 Had then no power to ‘get’ away,
 Or to withstand her will.

- For wine on wine I call'd,
And cheer upon good cheer ;
And nothing in the world I thought
For Sarah's love too dear. 65
- Whilst in her company,
I had such merriment, 70
All, all too little I did think,
That I upon her spent.
- " A fig for care and thought !
When all my gold is gone,
In faith, my girl, we will have more, 75
Whoever I light upon.
- " My father's rich ; why then
Should I want store of gold ?"
" Nay, with a father, sure," quoth she,
" A son may well make bold." 80
- " I've a sister richly wed ;
I'll rob her ere I'll want."
" Nay, then," quoth Sarah, " they may well
Consider of your scant."
- " Nay, I an uncle have ; 85
At Ludlow he doth dwell ;
He is a grazier, which in wealth
Doth all the rest excell.
- " Ere I will live in lack,
And have no coyn for thee, 90
I'll rob his house, and murder him."
" Why should you not ?" quoth she :
- " Was I a man, ere I
Would live in poor estate,
On father, friends, and all my kin 95
I would my talous grate.
- " For without money, George,
A man is but a beast :
But bringing money, thou shalt be
Always my welcome guest. 100

- " For shouldst thou be pursued
 With twenty hues and cryes,
 And with a warrant searched for
 With Argus' hundred eyes,
 " Yet here thou shalt be safe ; 105
 Such privy ways there be,
 That if they sought an hundred years,
 They could not find out thee."
 And so carousing both
 Their pleasures to content, 110
 George Barnwell had in little space
 His money wholly spent.
 Which done, to Ludlow straight
 He did provide to go,
 To rob his wealthy uncle there ; 115
 His minion would it so.
 And once he thought to take
 His father by the way,
 But that he fear'd his master had
 Took order for his stay.¹ 120
 Unto his uncle then
 He rode with might and main,
 Who with a welcome and good cheer
 Did Barnwell entertain.
 One fortnight's space he stayed, 125
 Until it chanced so,
 His uncle with his cattle did
 Unto a market go.
 His kinsman rode with him,
 Where he did see right plain, 130
 Great store of money he had took :
 When coming home again,
 Sudden within a wood,
 He struck his uncle down,
 And beat his brains out of his head ; 135
 So sore he crackt his crown.

¹ *i. e.* for stopping, and apprehending him at his father's.

Then seizing fourscore pound,
 To London straight he hyed,
 And unto Sarah Millwood all
 The cruel fact descryed. 140

“Tush, ’tis no matter, George,
 So we the money have
 To have good cheer in jolly sort,
 And deck us fine and brave.”

Thus lived in filthy sort, 145
 Until their store was gone :
 When means to get them any more,
 I-wis poor George had none.

Therefore in railing sort,
 She thrust him out of door ; 150
 Which is the just reward of those,
 Who spend upon a whore.

“ O do me not disgrace
 In this my need,” quoth he :
 She call’d him thief and murderer, 155
 With all the spight might be.

To the constable she sent,
 To have him apprehended ;
 And showed how far, in each degree,
 He had the laws offended. 160

When Barnwell saw her drift,
 To sea he got straightway ;
 Where fear and sting of conscience
 Continually on him lay.

Unto the lord mayor then, 165
 He did a letter write,
 In which his own and Sarah’s fault
 He did at large recite.

Whereby she seized was,
 And then to Ludlow sent, 170
 Where she was judg’d, condemn’d, and hang’d,
 For murder incontinent.

There dyed this gallant quean,
 Such was her greatest gains ;
 For murder in Polonia, 175
 Was Barnwell hang'd in chains.

Lo ! here's the end of youth
 That after harlots haunt,
 Who in the spoil of other men
 About the streets do flaunt. 180



VII.

The Stedfast Shepherd.

These beautiful stanzas were written by George Wither, of whom some account was given in the First Volume: see the song entitled, *The Shepherd's Resolution*, book v. song xxi. In the first edition of this work, only a small fragment of this sonnet was inserted. It was afterwards rendered more complete and entire by the addition of five stanzas more, extracted from Wither's pastoral poem, entitled, *The Mistress of Philarete*, of which this song makes a part. It is now given still more correct and perfect by comparing it with another copy, printed by the author in his improved edition of *The Shepherd's Hunting*, 1620, 8vo.

HENCE away, thou Syren, leave me !
 Pish ! unelaspe these wanton armes ;
 Sugred words can ne'er deceive me,
 (Though they prove a thousand charmes).
 Fie, fie, forbear ; 5
 No common snare
 Can ever my affection chaine ;
 Thy painted baits,
 And poore deceits,
 Are all bestowed on me in vaine. 10

I'me no slave to such as you be ;
 Neither shall that snowy brest,
 Rowling eye, and lip of ruby
 Ever robb me of my rest !
 Goe, goe, display 15
 Thy beautie's ray

- To** some more soone-enamour'd swaine ;
 Those common wiles
 Of sighs and smiles
Are all bestowed on me in vaine. 20
- I** have elsewhere vowed a dutie ;
 Turne away thy tempting eye ;
Shew not me a painted beautie ;
 These impostures I defie.
 My spirit lothes 25
 Where gawdy clothes
And fained othes may love obtaine ;
 I love her so
 Whose looke sweares No,
That all your labours will be vaine. 30
- Can** he prize the tainted posies,
 Which on every brest are worne ;
That may plucke the virgin roses
 From their never-touched thorne ?
 I can goe rest 35
 On her sweet brest,
That is the pride of Cynthia's traine ;
 Then stay thy tongue ;
 Thy mermaid song
Is all bestowed on me in vaine. 40
- Hee's** a foole that basely dallies,
 Where each peasant mates with him ;
Shall I haunt the thronged vallies,
 Whilst ther's noble hils to climbe ?
 No, no, though clownes 45
 Are scar'd with frownes,
I know the best can but disdain ;
 And those Ile prove,
 So will thy love
Be all bestowed on me in vaine. 50
- I** doe scorne to vow a dutie,
 Where each lustfull lad may wooe ;
Give me her whose sun-like beautie
 Buzzards dare not soare unto ;

Shee, shee it is	55
Affords that blisse	
For which I would refuse no paine.	
But such as you,	
Fond fooles, adieu ;	
You seeke to captive me in vaine.	60
Leave me then, you Syrens, leave me !	
Seeke no more to worke my harmes ;	
Craftie wiles cannot deceeive me,	
Who am prooffe against your charmes ;	
You labour may	65
To lead astray	
The heart that constant shall remaine ;	
And I the while	
Will sit and smile	
To see you spend your time in vaine.	70



VIII.

The Spanish Virgin, or Effects of Jealousy.

The subject of this ballad is taken from a folio collection of tragical stories, entitled, "The theatre of God's judgments, by Dr. Beard and Dr. Taylor, 1642." Pt. ii. p. 89.—The text is given (with corrections) from two copies ; one of them in black-letter in the Pepys collection. In this every stanza is accompanied with the following distich by way of burden :

" Oh jealousie ! thou art nurst in hell :
Depart from hence, and therein dwell."

ALL tender hearts, that ake to hear
Of those that suffer wrong ;
All you that never shed a tear,
Give heed unto my song.

Fair Isabella's tragedy
My tale doth far exceed :
Alas, that so much cruelty
In female hearts should breed !

- In Spain a lady liv'd of late,
Who was of high degree ; 10
Whose wayward temper did create
Much woe and misery.
- Strange jealousies so fill'd her head
With many a vain surmize,
She thought her lord had wrong'd her bed, 15
And did her love despise.
- A gentlewoman passing fair
Did on this lady wait ;
With bravest dames she might compare ;
Her beauty was compleat. 20
- Her lady cast a jealous eye
Upon this gentle maid,
And taxt her with disloyaltye,
And did her oft upbraid.
- In silence still this maiden meek 25
Her bitter taunts would bear,
While oft adown her lovely cheek
Would steal the falling tear.
- In vain in humble sort she strove
Her fury to disarm ; 30
As well the meekness of the dove
The bloody hawke might charm.
- Her lord, of humour light and gay,
And innocent the while,
As oft as she came in his way, 35
Would on the damsell smile.
- And oft before his lady's face,
As thinking her her friend,
He would the maiden's modest grace
And comeliness commend. 40
- All which incens'd his lady so,
She burnt with wrath extreame :
At length the fire that long did glow,
Burst forth into a flame.

- For on a day it so befell, 45
When he was gone from home,
The lady all with rage did swell,
And to the damsell come.
- And charging her with great offence,
And many a grievous fault, 50
She bade her servants drag her thence,
Into a dismal vault,
- That lay beneath the common-shore,—
A dungeon dark and deep,
Where they were wont, in days of yore, 55
Offenders great to keep.
- There never light of chearful day
Dispers'd the hideous gloom ;
But dank and noisome vapours play
Around the wretched room : 60
- And adders, snakes, and toads therein,
As afterwards was known,
Long in this loathsome vault had bin,
And were to monsters grown.
- Into this foul and fearful place, 65
The fair one innocent
Was cast, before her lady's face ;
Her malice to content.
- This maid no sooner enter'd is,
But strait, alas ! she hears 70
The toads to croak, and snakes to hiss :
Then grievously she fears.
- Soon from their holes the vipers creep,
And fiercely her assail,
Which makes the damsel sorely weep, 75
And her sad fate bewail.
- With her fair hands she strives in vain
Her body to defend ;
With shrieks and cries she doth complain,
But all is to no end. 80

- A servant listning near the door,
Struck with her doleful noise,
Strait ran his lady to implore ;
But she'll not hear his voice.
- With bleeding heart he goes agen 85
To mark the maiden's groans ;
And plainly hears, within the den,
How she herself bemoans.
- Again he to his lady hies, 90
With all the haste he may ;
She into furious passion flies,
And orders him away.
- Still back again does he return
To hear her tender cries ;
The virgin now had ceas'd to mourn, 95
Which fill'd him with surprize.
- In grief, and horror, and affright,
He listens at the walls,
But finding all was silent quite,
He to his lady calls. 100
- "Too sure, O lady," now quoth he,
"Your cruelty hath sped ;
Make hast, for shame, and come and see ;
I fear the virgin's dead."
- She starts to hear her sudden fate, 105
And does with torches run ;
But all her haste was now too late,
For death his worst had done.
- The door being open'd, strait they found 110
The virgin stretch'd along ;
Two dreadful snakes had wrapt her round,
Which her to death had stung.
- One round her legs, her thighs, her waist,
Had twined his fatal wreath ;
The other close her neck embrac'd, 115
And stopt her gentle breath.

The snakes being from her body thrust,
 Their bellies were so fill'd,
 That with excess of blood they burst,
 Thus with their prey were kill'd. 120

The wicked lady, at this sight,
 With horror strait ran mad;
 So raving dy'd, as was most right,
 'Cause she no pity had.

Let me advise you, ladies all, 125
 Of jealousy beware:
 It causeth many a one to fall,
 And is the devil's snare.

* *
 *



IX.

Jealousy, Tyrant of the Mind.

This song is by Dryden, being inserted in his Tragi-Comedy of *Love's Triumphant*, &c. On account of the subject, it is inserted here.

WHAT state of life can be so blest,
 As love that warms the gentle brest;
 Two souls in one: the same desire
 To grant the bliss and to require?
 If in this heaven a hell we find, 5
 'Tis all from thee,
 O Jealousie!

Thou tyrant, tyrant of the mind.

All other ills, though sharp they prove,
 Serve to refine and perfect love; 10
 In absence or unkind disdaine,
 Sweet hope relieves the lovers paine.
 But, oh, no cure but death we find
 To sett us free
 From Jealousie, 15
 Thou tyrant, tyrant of the mind.

False in thy glass all objects are,
 Some sett too near, and some too far ;
 Thou art the fire of endless night,
 The fire that burns and gives no light. 20
 All torments of the damn'd we find
 In only thee,
 O Jealousie !
 Thou tyrant, tyrant of the mind.



X.

Constant Penelope.

The ladies are indebted for the following notable documents to the Pepys collection, where the original is preserved in black-letter, and is entitled, "A Looking-Glass for Ladies, or a Mirrour for Married Women. Tune, Queen Dido, or, Troy town."

WHEN Greeks and Trojans fell at strife,
 And lords in armour bright were seen,
 When many a gallant lost his life
 About fair Hellen, beauty's queen,
 Ulysses, general so free, 5
 Did leave his dear Penelope.

When she this wofull news did hear,
 That he would to the warrs of Troy,
 For grief she shed full many a tear
 At parting from her only joy ; 10
 Her ladies all about her came,
 To comfort up this Grecian dame.

Ulysses, with a heavy heart,
 Unto her then did mildly say :
 " The time is come that we must part ; 15
 My honour calls me hence away ;
 Yet in my absence, dearest, be
 My constant wife, Penelope."

“Let me no longer live,” she sayd,
“Then to my lord I true remain ; 20
My honour shall not be betray’d
Until I see my love again ;
For I will ever constant prove,
As is the loyal turtle-dove.”

Thus did they part with heavy chear, 25
And to the ships his way he took ;
Her tender eyes dropt many a tear ;
Still casting many a longing look,
She saw him on the surges glide,
And unto Neptune thus she cry’d : 30

“Thou god, whose power is in the deep
And rulest in the ocean main,
My loving lord in safety keep
Till he return to me again ;
That I his person may behold, 35
To me more precious far than gold.”

Then straight the ships with nimble sails
Were all convey’d out of her sight ;
Her cruel fate she then bewails,
Since she had lost her heart’s delight. 40
“Now shall my practice be,” quoth she,
“True vertue and humility.

“My patience I will put in ure,
My charity I will extend ;
Since for my woe there is no cure, 45
The helpless now I will befriend :
The widow and the fatherless
I will relieve, when in distress.”

Thus she continued year by year
In doing good to every one ; 50
Her fame was noised every where,
To young and old the same was known,
That she no company would mind
Who were to vanity inclin’d.

Mean while Ulysses fought for fame 55
 'Mongst Trojans hazarding his life ;
 Young gallants, hearing of her name,
 Came flocking for to tempt his wife :
 For she was lovely, young, and fair,
 No lady might with her compare. 60

With costly gifts and jewels fine
 They did endeavour her to win ;
 With banquets and the choicest wine,
 For to allure her unto sin ;
 Most persons were of high degree 65
 Who courted fair Penelope.

With modesty and comely grace
 Their wanton suits she did denye ;
 No tempting charms could e'er deface
 Her dearest husband's memorye ; 70
 But constant she would still remain,
 Hoping to see him once again.

Her book her dayly comfort was,
 And that she often did peruse ;
 She seldom looked in her glass ; 75
 Powder and paint she ne'er would use.
 I wish all ladies were as free
 From pride as was Penelope !

She in her needle took delight,
 And likewise in her spinning-wheel ; 80
 Her maids about her every night
 Did use the distaff and the reel ;
 The spiders, that on rafters twine,
 Scarce spin a thread more soft and fine.

Sometimes she would bewail the loss 85
 And absence of her dearest love ;
 Sometimes she thought the seas to cross,
 Her fortune on the waves to prove.
 " I fear my lord is slain," quoth she,
 " He stays so from Penelope." 90

At length the ten years siege of Troy
 Did end ; in flames the city burn'd ;
 And to the Grecians was great joy
 To see the towers to ashes turn'd ;
 Then came Ulysses home to see 95
 His constant, dear Penelope.

O blame her not if she was glad
 When she her lord again had seen.
 "Thrice-welcome home, my dear," she said,
 "A long time absent thou hast been ; 100
 The wars shall never more deprive
 Me of my lord whilst I'm alive."

Fair ladies all, example take ;
 And hence a worthy lesson learn,
 All youthful follies to forsake, 105
 And vice from virtue to discern ;
 And let all women strive to be
 As constant as Penelope.



XI.

To Lucasta, on going to the Wars.

By Colonel Richard Lovelace: from the volume of his poems, entitled *Lucasta*, Lond. 1649, 12mo. The elegance of this writer's manner would be more admired if it had somewhat more of simplicity.

TELL me not, sweet, I am unkinde,
 That from the nunnerie
 Of thy chaste brest and quiet minde,
 To warre and armes I flie.

True, a new mistresse now I chase, 5
 The first foe in the field ;
 And with a stronger faith imbrace
 A sword, a horse, a shield.

Yet this inconstancy is such,
 As you too shall adore ; 10
 I could not love thee, deare, so much,
 Lov'd I not honour more.



XII.

Valentine and Ursine.

The old story-book of Valentine and Orson (which suggested the plan of this tale, but it is not strictly followed in it) was originally a translation from the French, being one of their earliest attempts at romance. See "Le Bibliothèque de Romans, &c."

The circumstance of the bridge of bells is taken from the old metrical legend of *Sir Bevis*, and has also been copied in the *Seven Champions*. The original lines are,

"Over the dyke a bridge there lay,
 That man and beast might passe away :
 Under the brydge were sixty belles ;
 Right as the Romans telles ;
 That there might no man passe in,
 But all they rang with a gyn."

Sign. E. iv.

In the Editor's folio MS. was an old poem on this subject, in a wretched corrupt state, unworthy the press : from which were taken such particulars as could be adopted.

PART THE FIRST.

WHEN Flora 'gins to decke the fields
 With colours fresh and fine,
 Then holy clerkes their mattins sing
 To good Saint Valentine !
 The King of France that morning fair 5
 He would a hunting ride,
 To Artois forest prancing forth
 In all his princelye pride.
 To grace his sports a courtly train
 Of gallant peers attend ; 10
 And with their loud and cheerful cryes
 The hills and valleys rend.

- Through the deep forest swift they pass,
Through woods and thickets wild;
When down within a lonely dell
They found a new-born child; 15
- All in a scarlet kercher lay'd
Of silk so fine and thin;
A golden mantle wrapt him round,
Pinn'd with a silver pin. 20
- The sudden sight surpriz'd them all;
The courtiers gather'd round;
They look, they call, the mother seek;
No mother could be found.
- At length the king himself drew near, 25
And as he gazing stands,
The pretty babe look'd up and smil'd,
And stretch'd his little hands.
- "Now, by the rood," King Pepin says,
"This child is passing fair;
I wot he is of gentle blood:
Perhaps some prince's heir. 30
- "Goe bear him home unto my court
With all the care ye may.
Let him be christen'd Valentine,
In honour of this day; 35
- "And look me out some cunning nurse;
Well nurtur'd let him bee;
Nor ought be wanting that becomes
A bairn of high degree." 40
- They look'd him out a cunning nurse;
And nurtur'd well was he;
Nor ought was wanting that became
A bairn of high degree.
- Thus grewe the little Valentine, 45
Belov'd of king and peers,
And shew'd in all he spake or did
A wit beyond his years.

But chief in gallant feates of arms
 He did himself advance, 50
 That ere he grewe to man's estate
 He had no peere in France.

And now the early downe began
 To shade his youthful chin,
 When Valentine was dubb'd a knight, 55
 That he might glory win.

"A boon, a boon, my gracious liege,
 I beg a boon of thee!
 The first adventure that befalls
 May be reserv'd for mee." 60

"The first adventure shall be thine;"
 The king did smiling say.
 Nor many days, when low! there came
 Three palmers elad in graye.

"Help, gracious lord," they weeping say'd ; 65
 And knelt, as it was meet ;

"From Artoys forest we be come,
 With weak and wearye feet.

"Within those deep and drearye woods
 There wends a savage boy ; 70
 Whose fierce and mortal rage doth yield
 Thy subjects dire annoy.

"'Mong ruthless beares he sure was bred ;
 He lurks within their den ;
 With beares he lives ; with beares he feeds, 75
 And drinks the blood of men.

"To more than savage strength he joins
 A more than human skill ;
 For arms, ne cunning may suffice
 His cruel rage to still." 80

Up then rose Sir Valentine
 And claim'd that arduous deed.
 "Go forth and conquer," say'd the king,
 "And great shall be thy meed."

Well mounted on a milk-white steed, His armour white as snow : As well besem'd a virgin knight, Who ne'er had fought a foe.	85
To Artoys forest he repairs With all the haste he may ; And soon he spies the savage youth A rending of his prey.	90
His unkempt hair all matted hung His shaggy shoulders round ; His eager eye all fiery glow'd ; His face with fury frown'd.	95
Like eagles' talons grew his nails ; His limbs were thick and strong ; And dreadful was the knotted oak He bare with him along.	100
Soon as Sir Valentine approach'd, He starts with sudden spring ; And yelling forth a hideous howl, He made the forests ring.	
As when a tyger fierce and fell Hath spied a passing roe, And leaps at once upon his throat ; So sprung the savage foe ;	105
So lightly leap'd with furious force The gentle knight to seize, But met his tall uplifted spear, Which sunk him on his knees.	110
A second stroke so stiff and stern Had laid the savage low ; But springing up, he rais'd his club And aim'd a dreadful blow.	115
The watchful warrior bent his head, And shun'd the coming stroke ; Upon his taper spear it fell, And all to shivers broke.	120

Then lighting nimbly from his steed,
 He drew his burnisht brand ;
 The savage quick as lightning flew
 To wrest it from his hand.

Three times he grasp'd the silver hilt ; 125
 Three times he felt the blade ;
 Three times it fell with furious force ;
 Three ghastly wounds it made.

Now with redoubled rage he roar'd ;
 His eye-ball flash'd with fire ; 130
 Each hairy limb with fury shook ;
 And all his heart was ire.

Then closing fast with furious gripe
 He clasp'd the champion round,
 And with a strong and sudden twist 135
 He laid him on the ground.

But soon the knight, with active spring,
 O'erturn'd his hairy foe ;
 And now between their sturdy fists
 Past many a bruising blow. 140

They roll'd and grappled on the ground,
 And there they struggled long ;
 Skilful and active was the knight ;
 The savage he was strong.

But brutal force and savage strength 145
 To art and skill must yield :
 Sir Valentine at length prevail'd,
 And won the well-fought field.

Then binding strait his conquer'd foe
 Fast with an iron chain, 150
 He tyes him to his horse's tail,
 And leads him o'er the plain.

To court his hairy captive soon
 Sir Valentine doth bring ;
 And kneeling downe upon his knee, 155
 Presents him to the king.

With loss of blood and loss of strength
 The savage tamer grew ;
 And to Sir Valentine became
 A servant, try'd and true. 160

And 'cause with beares he erst was bred,
 Ursine they call his name ;
 A name which unto future times
 The Muses shall proclame.

PART THE SECOND.

In high renown with prince and peere
 Now liv'd Sir Valentine ;
 His high renown with prince and peere
 Made envious hearts repine.

It chanc'd the king upon a day 5
 Prepar'd a sumptuous feast,
 And there came lords and dainty dames,
 And many a noble guest.

Amid their cups that freely flow'd,
 Their revelry and mirth, 10
 A youthful knight tax'd Valentine
 Of base and doubtful birth.

The foul reproach, so grossly urg'd,
 His generous heart did wound ;
 And strait he vow'd he ne'er would rest 15
 Till he his parents found.

Then bidding king and peers adieu,
 Early one summer's day,
 With faithful Ursine by his side,
 From court he took his way. 20

O'er hill and valley, moss and moor,
 For many a day they pass ;
 At length, upon a moated lake,
 They found a bridge of brass.

Ver. 23, *i. e.* a lake that served for a moat to a castle.

Beyond it rose a castle fair, 25
Y-built of marble-stone ;
The battlements were gilt with gold,
And glittred in the sun.

Beneath the bridge, with strange device, 30
A hundred bells were hung ;
That man, nor beast, might pass thereon
But strait their larum rung.

This quickly found the youthful pair,
Who boldly crossing o'er,
The jangling sound bedeaft their ears, 35
And rung from shore to shore.

Quick at the sound the castle gates
Unlock'd and opened wide,
And strait a gyant huge and grim
Stalk'd forth with stately pride. 40

'Now yield you, caytiffs, to my will ;'
He cried with hideous roar ;
"Or else the wolves shall eat your flesh,
And ravens drink your gore."

"Vain boaster," said the youthful knight, 45
"I scorn thy threats and thee ;
I trust to force thy brazen gates,
And set thy captives free."

Then putting spurs unto his steed,
He aim'd a dreadful thrust ; 50
The spear against the gyant glanc'd
And caus'd the blood to burst.

Mad and outrageous with the pain,
He whirl'd his mace of steel ;
The very wind of such a blow 55
Had made the champion reel.

It haply mist ; and now the knight
His glittering sword display'd,
And riding round with whirlwind speed-
Oft made him feel the blade. 60

- As when a large and monstrous oak
 Unceasing axes hew,
 So fast around the gyant's limbs
 The blows quick-darting flew.
- As when the boughs with hideous fall 65
 Some hapless woodman crush,
 With such a force the enormous foe
 Did on the champion rush.
- A fearful blow, alas! there came;
 Both horse and knight it took, 70
 And laid them senseless in the dust;
 So fatal was the stroke.
- Then smiling forth a hideous grin,
 The gyant strides in haste,
 And, stooping, aims a second stroke : 75
 "Now caytiff breathe thy last!"
- But ere it fell, two thundering blows
 Upon his scull descend;
 From Ursine's knotty club they came,
 Who ran to save his friend. 80
- Down sunk the gyant gaping wide,
 And rolling his grim eyes;
 The hairy youth repeats his blows;
 He gasps, he groans, he dies.
- Quickly Sir Valentine reviv'd 85
 With Ursine's timely care;
 And now to search the castle walls
 The venturous youths repair.
- The blood and bones of murder'd knights
 They found where'er they came;
 At length within a lonely cell 90
 They saw a mournful dame.
- Her gentle eyes were dim'd with tears;
 Her cheeks were pale with woe;
 And long Sir Valentine besought 95
 Her doleful tale to know.

- “Alas! young knight,” she weeping said,
“Condole my wretched fate;
A childless mother here you see;
A wife without a mate. 100
- “These twenty winters here forlorn
I’ve drawn my hated breath;
Sole witness of a monster’s crimes,
And wishing aye for death.
- “Know, I am sister of a king, 105
And in my early years
Was married to a mighty prince,
The fairest of his peers.
- “With him I sweetly liv’d in love
A twelvemonth and a day; 110
When, lo! a foul and treacherous priest
Y-wrought our loves’ decay.
- “His seeming goodness wan him pow’r,
He had his master’s ear,
And long to me and all the world 115
He did a saint appear.
- “One day, when we were all alone,
He proffer’d odious love;
The wretch with horror I repuls’d,
And from my presence drove. 120
- “He feign’d remorse, and piteous beg’d
His crime I’d not reveal;
Which, for his seeming penitence
I promis’d to conceal.
- “With treason, villainy, and wrong, 125
My goodness he repay’d;
With jealous doubts he fill’d my lord,
And me to woe betray’d;
- “He hid a slave within my bed,
Then rais’d a bitter cry. 130
My lord, possess’d with rage, condemn’d
Me, all unheard, to dye.

- “ But, ’cause I then was great with child
At length my life he spar’d ;
But bade me instant quit the realme, 135
One trusty knight my guard.
- Forth on my journey I depart,
Opprest with grief and woe,
And tow’rds my brother’s distant court,
With breaking heart, I goe. 140
- “ Long time thro’ sundry foreign lands
We slowly pace along ;
At length, within a forest wild,
I fell in labour strong :
- “ And while the knight for succour sought, 145
And left me there forlorn,
My childbed pains so fast increast
Two lovely boys were born.
- “ The eldest fair and smooth, as snow
That tips the mountain hoar ; 150
The younger’s little body rough
With hairs was cover’d o’er.
- “ But here afresh begin my woes :
While tender care I took
To shield my eldest from the cold, 155
And wrap him in my cloak,
- “ A prowling bear burst from the wood,
And seiz’d my younger son ;
Affection lent my weakness wings
And after them I run. 160
- “ But all forewearied, weak and spent,
I quickly swoon’d away ;
And there beneath the greenwood shade
Long time I lifeless lay.
- “ At length the knight brought me relief, 165
And rais’d me from the ground ;
But neither of my pretty babes
Could ever more be found.

“And, while in search we wander’d far,
We met that gyant grim, 170
Who ruthless slew my trusty knight,
And bare me off with him.

“But charm’d by heav’n, or else my griefs,
He offer’d me no wrong ;
Save that within these lonely walls 175
I’ve been immur’d so long.”

“Now, surely,” said the youthful knight,
“You are Lady Bellisance,
Wife to the Grecian Emperor ;
Your brother’s King of France. 180

“For in your royal brother’s court
Myself my breeding had ;
Where oft the story of your woes
Hath made my bosom sad.

“If so, know your accuser’s dead, 185
And dying own’d his crime ;
And long your lord hath sought you out
Thro’ every foreign clime.

“And when no tidings he could learn
Of his much-wronged wife, 190
He vow’d thenceforth within his court
To lead a hermit’s life.”

“Now heaven is kind !” the lady said ;
And dropt a joyful tear :
“Shall I once more behold my lord ? 195
That lord I love so dear ?”

“But, madam,” said Sir Valentine,
And knelt upon his knee ;
“Know you the cloak that wrapt your babe,
If you the same should see ?” 200

And pulling forth the cloth of gold
In which himself was found,
The lady gave a sudden shriek,
And fainted on the ground.

- But by his pious care reviv'd,
His tale she heard anon;
And soon by other tokens found
He was indeed her son. 205
- “But who’s this hairy youth?” she said;
“He much resembles thee;
The bear devour’d my younger son,
Or sure that son were he.” 210
- “Madam, this youth with bears was bred,
And rear’d within their den.
But recollect ye any mark
To know your son agen?” 215
- “Upon his little side,” quoth she,
“Was stampt a bloody rose.”
“Here, lady, see the crimson mark
Upon his body grows!” 220
- Then clasping both her new-found sons
She bath’d their cheeks with tears;
And soon towards her brother’s court
Her joyful course she steers.
- What pen can paint King Pepin’s joy,
His sister thus restor’d! 225
And soon a messenger was sent
To cheer her drooping lord,
- Who came in haste with all his peers,
To fetch her home to Greece;
Where many happy years they reign’d
In perfect love and peace. 230
- To them Sir Ursine did succeed,
And long the scepter bare.
Sir Valentine he stay’d in France,
And was his uncle’s heir. 235

* *
*



XIII.

The Dragon of Wantley.

This humorous song (as a former Editor¹ has well observed) is to old metrical romances and ballads of chivalry, what *Don Quixote* is to prose narratives of that kind,—a lively satire on their extravagant fictions. But although the satire is thus general, the subject of this ballad is local and peculiar; so that many of the finest strokes of humour are lost for want of our knowing the minute circumstances to which they allude. Many of them can hardly now be recovered, although we have been fortunate enough to learn the general subject to which the satire referred, and shall detail the information with which we have been favoured in a separate memoir at the end of the poem.

In handling his subject, the author has brought in most of the common incidents which occur in romance. The description of the dragon²—his outrages—the people flying to the knight for succour—his care in choosing his armour—his being drest for fight by a young damsel—and most of the circumstances of the battle and victory (allowing for the burlesque turn given to them), are what occur in every book of chivalry, whether in prose or verse.

If any one piece, more than another, is more particularly levelled at, it seems to be the old rhyming legend of Sir Bevis. There a dragon is attacked from a well in a manner not very remote from this of the ballad:

“There was a well, so have I wyne,
And Bevis stumbled ryght therein.

* * * *

Than was he glad without fayle,
And rested a whyle for his avayle;
And dranke of that water his fyll;
And than he lepte out, with good wyll,
And with Morglay his brande
He assayled the dragon, I understande:
On the dragon he smote so faste,
Where that he hit the scales braste:
The dragon then faynted sore,
And cast a galon and more
Out of his mouthe of venim strong,
And on sir Bevis he it flong:
It was venymous y-wis.”

This seems to be meant by the Dragon of Wantley's stink, ver. 110.

¹ Collection of Historical Ballads, in 3 vols. 1727

² See above, pp. 144 and 266.

As the politic knigh.'s creeping out, and attacking the dragon, &c., seems evidently to allude to the following :

“Bevis blessed himselfe, and forth yode,
And lepte out with haste full good ;
And Bevis unto the dragon gone is ;
And the dragon also to Bevis.
Longe and harde was that fyght
Betwene the dragon and that knyght :
But ever whan syr Bevis was hurt sore,
He went to the well, and washed him thore ;
He was as hole as any man,
Ever freshe as whan he began.
The dragon sawe it might not avayle
Besyde the well to hold batayle ;
He thought he would, wyth some wyle,
Out of that place Bevis begyle ;
He woulde have flowen then awaye,
But Bevis lepte after with good Morglaye,
And hyt him under the wynges,
As he was in his flyenge,” &c.

Sign. M. jr. L. j. &c.

After all, perhaps the writer of this ballad was acquainted with the above incidents only through the medium of Spenser, who has assumed most of them in his *Faerie Queen*. At least some particulars in the description of the dragon, &c., seem evidently borrowed from the latter. See book i. canto ii. where the dragon's “two wynges like sayls—huge long tayl—with stings—his cruel rending clawes—and yron teeth—his breath of smothering smoke and sulphur”—and the duration of the fight for upwards of two days, bear a great resemblance to passages in the following ballad ; though it must be confessed that these particulars are common to all old writers of romance.

Although this ballad must have been written early in the last century, we have met with none but such as were comparatively modern copies. It is here printed from one in Roman letter, in the Pepys collection, collated with such others as could be procured.

OLD stories tell how Hercules
A dragon slew at Lerna,
With seven heads, and fourteen eyes,
To see and well discern-a :
But he had a club, this dragon to drub,
Or he had ne'er done it, I warrant ye :
But More of More-Hall, with nothing at all,
He slew the dragon of Wantley.

- This dragon had two furious wings,
 Each one upon each shoulder ; 10
 With a sting in his tayl, as long as a flayl,
 Which made him bolder and bolder.
 He had long claws, and in his jaws
 Four and forty teeth of iron ;
 With a hide as tough as any buff, 15
 Which did him round environ.
- Have you not heard how the Trojan horse
 Held seventy men in his belly ?
 This dragon was not quite so big,
 But very near I'll tell ye. 20
 Devoured he poor children three,
 That could not with him grapple ;
 And at one sup he eat them up,
 As one would eat an apple.
- All sorts of cattle this dragon did eat ; 25
 Some say he ate up trees,
 And that the forests sure he would
 Devour up by degrees ;
 For houses and churches were to him geese and turkies ;
 He ate all, and left none behind, 30
 But some stones, dear Jack, that he could not crack,
 Which on the hills you will find.
- In Yorkshire, near fair Rotherham,
 The place I know it well,
 Some two or three miles, or thereabouts, 35
 I vow I cannot tell ;
 But there is a hedge, just on the hill edge,
 And Matthew's house hard by it ;
 O there and then was this dragon's den,
 You could not chuse but spy it. 40
- Some say, this dragon was a witch ;
 Some say he was a devil ;
 For from his nose a smoke arose,
 And with it burning snivel ;

- Which he cast off, when he did cough, 45
In a well that he did stand by,
Which made it look just like a brook
Running with burning brandy.
- Hard by a furious knight there dwelt,
Of whom all towns did ring, 50
For he could wrestle, play at quarter-staff, kick, cuff and
huff,
Call son of a whore, do any kind of thing.
By the tail and the main, with his hands twain,
He swung a horse till he was dead ;
And that which is stranger, he for very anger 55
Eat him all up but his head.
- These children, as I told, being eat,
Men, women, girls, and boys,
Sighing and sobbing, came to his lodging,
And made a hideous noise ; 60
“ O save us all, More of More-hall,
Thou peerless knight of these woods ;
Do but slay this dragon, who won't leave us a rag on,
We'll give thee all our goods.”
- “ Tut, tut,” quoth he, “ no goods I want : 65
But I want, I want, in sooth,
A fair maid of sixteen, that's brisk and keen,
With smiles about the mouth,
Hair black as sloe, skin white as snow,
With blushes her cheeks adorning, 70
To anoynt me o'er night, ere I go to fight,
And to dress me in the morning.”
- This being done, he did engage
To hew the dragon down ;
But first he went, new armour to 75
Bespeak at Sheffield town ;
With spikes all about, not within but without,
Of steel so sharp and strong,
Both behind and before, arms, legs, and all o'er,
Some five or six inches long. 80

Had you but seen him in this dress,
 How fierce he look'd and how big,
 You would have thought him for to be
 Some Egyptian porcupig.
 He frighted all, cats, dogs, and all, 85
 Each cow, each horse, and each hog :
 For fear they did flee, for they took him to be
 Some strange outlandish hedge-hog.

To see this fight, all people then
 Got up on trees and houses ; 90
 On churches some, and chimneys too ;
 But these put on their trowses,
 Not to spoil their hose. As soon as he rose,
 To make him strong and mighty,
 He drank by the tale six pots of ale, 95
 And a quart of aqua-vitæ.

It is not strength that always wins,
 For wit doth strength excell ;
 Which made our cunning champion
 Creep down into a well, 100
 Where he did think, this dragon would drink,
 And so he did in truth ;
 And as he stoop'd low, he rose up and cry'd, " Boh !"
 And hit him in the mouth.

" Oh," quoth the dragon, " pox take thee, come out ! 105
 Thou disturb'st me in my drink : "
 And then he turn'd, and s . . . at him ;
 Good lack how he did stink !
 " Beshrew thy soul, thy body's foul,
 Thy dung smells not like balsam ; 110
 Thou son of a whore, thou stink'st so sore,
 Sure thy diet is unwholesome."

Our politick knight, on the other side,
 Crept out upon the brink,
 And gave the dragon such a douse, 115
 He knew not what to think :

- “By cock,” quoth he, “say you so, do you see?”
And then at him he let fly
With hand and with foot, and so they went to’t;
And the word it was, Hey boys, hey! 120
- “Your words,” quoth the dragon, “I don’t understand;”
Then to it they fell at all,
Like two wild boars so fierce, if I may
Compare great things with small.
Two days and a night, with this dragon did fight 125
Our champion on the ground;
Tho’ their strength it was great, their skill it was neat,
They never had one wound.
- At length the hard earth began to quake,
The dragon gave him a knock, 130
Which made him to reel, and straitway he thought,
To lift him as high as a rock,
And thence let him fall. But More of More-hall,
Like a valiant son of Mars,
As he came like a lout, so he turn’d him about, 135
And hit him a kick on the a . . .
- “Oh,” quoth the dragon, with a deep sigh,
And turn’d six times together,
Sobbing and tearing, cursing and swearing
Out of his throat of leather; 140
“More of More-hall; O thou rascàl!
Would I had seen thee never;
With the thing at thy foot, thou hast prick’d my a . . . gut,
And I’m quite undone for-ever.
- “Murder, murder,” the dragon cry’d, 145
“Alack, alack, for grief;
Had you but mist that place, you could
Have done me no mischief.”
Then his head he shook, trembled and quaked,
And down he laid and cry’d; 150
First on one knee, then on back tumbled he,
So groan’d, kickt, s . . . , and dy’d.

* * A description of the supposed scene of the foregoing ballad, which was communicated to the Editor in 1767, is here given in the words of the relater:

"In Yorkshire, six miles from Rotherham, is a village called Wortley, the seat of the late Wortley Montague, Esq. About a mile from this village is a lodge, named Warncliffe Lodge, but vulgarly called Wantley: here lies the scene of the song. I was there above forty years ago: and it being a woody rocky place, my friend made me clamber over rocks and stones, not telling me to what end, till I came to a sort of cave; then asked my opinion of the place, and pointing to one end, says, Here lay the dragon killed by Moor, of Moor-hall: here lay his head; here lay his tail: and the stones we came over on the hill, are those he could not crack; and you white house you see half a mile off, is Moor-hall. I had dined at the lodge, and knew the man's name was Matthew, who was a keeper to Mr. Wortley, and, as he endeavoured to persuade me, was the same Matthew mentioned in the song: in the house is the picture of the dragon and Moor of Moor-hall, and near it a well, which, says he, is the well described in the ballad."

* * Since the former editions of this humorous old song were printed, the following key to the satire hath been communicated by Godfrey Bosville, Esq., of Thorp, near Malton, in Yorkshire; who, in the most obliging manner, gave full permission to subjoin it to the poem.

Warncliffe Lodge, and Warncliffe Wood (vulgarly pronounced Wantley), are in the parish of Penniston, in Yorkshire. The rectory of Penniston was part of the dissolved monastery of St. Stephen's, Westminster; and was granted to the Duke of Norfolk's family: who therewith endowed an hospital, which he built at Sheffield, for women. The trustees let the impropriation of the great tithes of Penniston to the Wortley family, who got a great deal by it, and wanted to get still more: for Mr. Nicholas Wortley attempted to take the tithes in kind; but Mr. Francis Bosville opposed him, and there was a decree in favour of the *modus* in 37th Eliz. The vicarage of Penniston did not go along with the rectory, but with the copyhold rents, and was part of a large purchase made by Ralph Bosville, Esq., from Queen Elizabeth, in the second year of her reign: and that part he sold in 12th Eliz. to his elder brother Godfrey, the father of Francis; who left it, with the rest of his estate, to his wife for her life, and then to Ralph, third son of his uncle Ralph. The widow married Lionel Rowlestone, lived eighteen years, and survived Ralph.

This premised, the ballad apparently relates to the law-suit carried on concerning this claim of tithes made by the Wortley family. "Houses and churches were to him geese and turkeys;" which are titheable things, the dragon chose to live on. Sir Francis Wortley, the son of Nicholas, attempted again to take the tithes in kind: but the parishioners subscribed an agreement to defend their *modus*. And at the head of the agreement was Lionel Rowlestone, who is supposed to be one of "the stones, dear Jack, which the dragon could not crack." The agreement is still preserved in a large sheet of parchment, dated

1st of James I., and is full of names and seals, which might be meant by the coat of armour "with spikes all about, both within and without." More of More-hall was either the attorney, or counsellor, who conducted the suit. He is not distinctly remembered, but More-hall is still extant at the very bottom of Wantley [Warncliff] Wood, and lies so low, that it might be said to be in a well: as the dragon's den [Warncliff Lodge] was at the top of the wood, "with Matthew's house hard by it." The keepers belonging to the Wortley family were named, for many generations, Matthew Northall; the last of them left this lodge, within memory, to be keeper to the Duke of Norfolk. The present owner of More-hall still attends Mr. Bosville's manor-court at Ox-spring, and pays a Rose a year. "More of More-hall, with nothing at all, slew the Dragon of Wantley." He gave him, instead of tithes, so small a modus, that it was in effect nothing at all, and was slaying him with a vengeance. "The poor children three," &c., cannot surely mean the three sisters of Francis Bosville, who would have been co-heiresses had he made no will? The late Mr. Bosville had a contest with the descendants of two of them, the late Sir George Saville's father, and Mr. Copley, about the presentation to Penniston, they supposing Francis had not the power to give this part of the estate from the heirs at law; but it was decided against them. The dragon (Sir Francis Wortley) succeeded better with his cousin Wordesworth, the freehold lord of the manor (for it is the copyhold manor that belongs to Mr. Bosville), having persuaded him not to join the refractory parishioners, under a promise that he would let him his tithes cheap: and now the estates of Wortley and Wordesworth are the only lands that pay tithes in the parish.

N.B. The "two days and a night," mentioned in verse 125, as the duration of the combat, was probably that of the trial at law.



XIV.

St. George for England.

THE FIRST PART.

As the former song is in ridicule of the extravagant incidents in old ballads and metrical romances; so this is a burlesque of their style; particularly of the rambling transitions and wild accumulation of unconnected parts, so frequent in many of them.

This ballad is given from an old black-letter copy in the Pepys collection, "imprinted at London, 1612." It is more ancient than many of the preceding; but we place it here for the sake of connecting with it the SECOND PART.

WHY doe you boast of Arthur and his knightes,
 Knowing 'well' how many men have endured fightes?
 For besides King Arthur and Lancelot du Lake,
 Or Sir Tristram de Lionel that fought for ladies sake,
 Read in old histories, and there you shall see
 How St. George, St. George the dragon made to flee.
 St. George he was for England; St. Dennis was for France;
 Sing, *Honi soit qui mal y pense.*

Mark our father Abraham, when first he resckued Lot
 Onely with his household, what conquest there he got.
 David was elected a prophet and a king,
 He slew the great Goliah with a stone within a sling.
 Yet these were not knightes of the Table Round,
 Nor St. George, St. George who the dragon did confound.
 St. George he was for England; St. Dennis was for France;
 Sing, *Honi soit qui mal y pense.*

Jephthah and Gideon did lead their men to fight,
 They conquered the Amorites and put them all to flight.
 Hercules his labours 'were' on the plaines of Basse;
 And Sampson slew a thousand with the jawbone of an
 asse,
 And eke he threw a temple downe and did a mighty
 spoyle.

But St. George. St. George he did the dragon foyle.
 St. George he was for England; St. Dennis was for France;
 Sing, *Honi soit qui mal y pense.*

The warres of ancient monarchs it were too long to tell,
 And likewise of the Romans, how farre they did excell;
 Hanniball and Scipio in many a fiede did fighte;
 Orlando Furioso he was a worthy knighte;
 Remus and Romulus were they that Rome did builde.
 But St. George, St. George the dragon made to yielde.
 St. George he was for England; St. Dennis was for France;
 Sing, *Honi soit qui mal y pense.*

The noble Alphonso, that was the Spanish king,
 The order of the red scarffes and baudrolles in did bring;¹

¹ This probably alludes to "An ancient Order of Knighthood, called the Order of the Band, instituted by Don Alphonsus, king of Spain, . . . to wear a red riband of three fingers breadth," &c. See Ames, Typog. p. 327

He had a troope of mighty knightes when first he did
begin,

Which sought adventures farre and neare that conquest
they might win ;

The ranks of the Pagans he often put to flight.

But St. George, St. George did with the dragon fight.

St. George he was for England ; St. Dennis was for France ;

Sing, *Honi soit qui mal y pense.*

Many 'knights' have fought with proud Tamberlaine ;

Cutlax, the Dane, great warres he did maintaine ;

Rowland of Beame and good 'Sir' Oliver

In the forest of Acon slew both wolfe and beare,

Besides that noble Hollander, 'Sir' Goward with the bill.

But St. George, St. George the dragon's blood did spill.

St. George he was for England ; St. Dennis was for France ;

Sing, *Honi soit qui mal y pense.*

Valentine and Orson were of King Pepin's blood ;

Alfride and Henry they were brave knightes and good ;

The four sons of Aymon, that follow'd Charlemaine,

Sir Hughon of Burdeaux and Godfrey of Bullaine,

These were all French knightes that lived in that age.

But St. George, St. George the dragon did assuage.

St. George he was for England ; St. Dennis was for France ;

Sing, *Honi soit qui mal y pense.*

Bevis conquered Asepart, and after slew the boare,

And then he crost beyond the seas to combat with the
Moore ;

Sir Isenbras and Eglamore, they were knightes most bold ;

And good Sir John Mandeville of travel much hath told ;

There were many English knights that Pagans did
convert.

But St. George, St. George pluckt out the dragon's heart.

St. George he was for England ; St. Dennis was for France ;

Sing, *Honi soit qui mal y pense.*

The noble Earl of Warwick, that was call'd Sir Guy,

The infidels and pagans stoutlie did defie ;

He slew the giant Brandimore, and after was the death

Of that most ghastly dun cove, the divell of Dunsmore
heath ;

Besides his noble deeds all done beyond the seas.
 But St. George, St. George the dragon did appease.
 St. George he was for England ; St. Dennis was for France ;
 Sing, *Honi soit qui mal y pense*.

Richard Cœur-de-lion, erst king of this land,
 He the lion gored with his naked hand ;²
 The false Duke of Austria nothing did he feare ;
 But his son he killed with a boxe on the eare ;
 Besides his famous actes done in the Holy Lande.
 But St. George, St. George the dragon did withstande.
 St. George he was for England ; St. Dennis was for France ;
 Sing, *Honi soit qui mal y pense*.

Henry the Fifth he conquered all France,
 And quartered their arms, his honour to advance ;
 He their cities razed, and threw their castles downe,
 And his head he honoured with a double crowne ;
 He thumped the French-men, and after home he came.
 But St. George, St. George he did the dragon tame.
 St. George he was for England ; St. Dennis was for France ;
 Sing, *Honi soit qui mal y pense*.

St. David of Wales the Welsh-men much advance ;
 St. Jaques of Spaine, that never yet broke lance ;
 St. Patricke of Ireland, which was St. Georges boy,
 Seven yeares he kept his horse, and then stole him away :
 For which knavish act, as slaves they doe remaine.
 But St. George, St. George the dragon he hath slaine.
 St. George he was for England ; St. Dennis was for France ;
 Sing, *Honi soit qui mal y pense*.

² Alluding to the fabulous exploits attributed to this king in the old Romances. See the Dissertation prefixed to this volume

XV.

St. George for England.

THE SECOND PART.

Was written by John Grubb, M.A., of Christ Church, Oxford. The occasion of its being composed is said to have been as follows. A set of gentlemen of the university had formed themselves into a club, all the members of which were to be of the name of George: their anniversary feast was to be held on St. George's Day. Our author solicited strongly to be admitted; but his name being unfortunately John, this disqualification was dispensed with only upon this condition,—that he would compose a song in honour of their patron saint, and would every year produce one or more new stanzas, to be sung on their annual festival. This gave birth to the following humorous performance, the several stanzas of which were the produce of many successive anniversaries.¹

This diverting poem was long handed about in manuscript; at length a friend of Grubb's undertook to get it printed, who, not keeping pace with the impatience of his friends, was addressed in the following whimsical macaronic lines, which, in such a collection as this, may not improperly accompany the poem itself.

EXPOSTULATIUNCULA, sive QUERIMONIUNCULA ad ANTONIUM [ATHERTON] ob Poema JOHANNIS GRUBB, Viri του πανυ ingeniosissimi in lucem nondum editi.

TONI! Tune sines divina poemata Grubbi
Intomb'd in secret thus still to remain any longer,
Τουνομα σου shall last, Ω Γρυββε διαμπερες αει
Grubbe tuum nomen vivet dum nobilis ale-a
Efficit heroas, dignamque heroe puellam.
Est genus heroum, quos nobilis efficit ale-a
Qui pro niperkin clamant, quaternque liquoris
Quem vocitant Homines Brandy, Superi Cherry-brandy.
Saepe illi long-cut, vel small-cut flare Tobacco
Sunt soliti pipos. Ast si generosior herba
(Per varios casus, per tot discrimina rerum)
Mundungus desit, tum non funcare recusant

¹ To this circumstance it is owing that the Editor has never met with two copies in which the stanzas are arranged alike: he has therefore thrown them into what appeared the most natural order. The verses are properly long Alexandrines, but the narrowness of the page made it necessary to subdivide them: they are here printed with many improvements.

Brown-paper tostâ, vel quod fit arundine bed-mat.
 Hic labor, hoc opus est heroum ascendere sedes!
 Ast ego quo rapiar? quo me feret entheus ardor,
 Grubbe, tui memorem? Divinum expande poema.
 Quæ mora? quæ ratio est, quin Grubbi protinus anser
 Virgilio, Flaccique simul canat inter olores?

At length the importunity of his friends prevailed, and Mr. Grubb's song was published at Oxford, under the following title:

THE BRITISH HEROES,
 A New Poem in honour of St. George
 By Mr. JOHN GRUBB
 School-master of Christ-Church
 OXON. 1688.

Favete linguis: carmina non prius

Audita, musarum sacerdos

Canto.—

HOR.

Sold by Henry Clements. OXON.

THE story of King Arthur old	
Is very memorable,	
The number of his valiant knights,	
And roundness of his Table.	
The knights around his table in	5
A circle sate, d'ye see,	
And altogether made up one	
Large hoop of chivalry.	
He had a sword, both broad and sharp,	
Y-cleped Caliburn,	10
Would cut a flint more easily	
Than pen-knife cuts a corn;	
As case-knife does a capon carve,	
So would it carve a rock,	
And split a man at single slash	15
From noddle down to neck.	
As Roman Augur's steel of yore	
Dissected Tarquin's riddle,	
So this would cut both conjurer	
And whetstone thro' the middle.	20

He was the cream of Brecknock, And flower of all the Welsh : But George he did the dragon fell, And gave him a plaguy squelsh.	
St. George he was for England ; St. Dennis was for France ;	25
Sing, <i>Honi soit qui mal y pense.</i>	
Pendragon, like his father Jove, Was fed with milk of goat ; And like him made a noble shield Of she-goat's shaggy coat ;	30
On top of burnisht helmet he Did wear a crest of leeks And onions' heads, whose dreadful nod Drew tears down hostile cheeks.	
Itch and Welsh blood did make him hot And very prone to ire ; H' was ting'd with brimstone, like a match, And would as soon take fire.	35
As brimstone he took inwardly When scurf gave him occasion,	40
His postern puff of wind was a Sulphureous exhalation.	
The Briton never tergivers'd, But was for adverse drubbing, And never turn'd his back to aught, But to a post for scrubbing.	45
His sword would serve for battle, or For dinner, if you please ; When it had slain a Cheshire man 'Twould toast a Cheshire cheese.	50
He wounded and, in their own blood, Did anabaptize Pagans : But George he made the dragon an Example to all dragons.	
St. George he was for England ; St. Dennis was for France ;	55
Sing, <i>Honi soit qui mal y pense.</i>	
Brave Warwick Guy, at dinner time, Challeng'd a gyant savage ;	

And streight came out the unwieldy lout Brim-full of wrath and cabbage.	60
He had a phiz of latitude, And was full thick i' th' middle ; The cheeks of puffed Trumpeter, And paunch of Squire Beadle. ²	
But the knight fell'd him like an oak, And did upon his back tread ; The valiant knight his weazon cut, And Atropos his packthread.	65
Besides he fought with a dun cow, As say the poets witty,	70
A dreadful dun, and horned too, Like dun of Oxford city.	
The fervent dog-days made her mad, By causing heat of weather, Syrius and Procyon baited her, As bull-dogs did her father ;	75
Grasiers nor butchers this fell beast, E'er of her frolick hindred ; John Dosset ³ she'd knock down as flat, As John knocks down her kindred ;	80
Her heels would lay ye all along, And kick into a swoon ; Frewin's ⁴ cow-heels keep up your corpse, But hers would beat you down.	
She vanquisht many a sturdy wight, And proud was of the honour ; Was pufft by mauling butchers so, As if themselves had blown her.	85
At once she kickt and pusht at Guy, But all that would not fright him, Who wav'd his winyard o'er sir-loyn, As if he'd gone to knight him.	90
He let her blood, frenzy to cure, And eke he did her gall rip ; His trenchant blade, like cook's long spit,	95
Ran thro' the monster's bald-rib ;	

* Men of bulk answerable to their places, as is well known at Oxford.

² A butcher that then served the college.

⁴ A cook, who on fast-nights was famous for selling cow-heel and tripe.

He rear'd up the vast crooked rib,
 Instead of arch triumphal :
 But George hit th' dragon such a pelt,
 As made him on his bum fall. 100
 St. George he was for England ; St. Dennis was for
 France ;
 Sing, *Honi soit qui mal y pense.*

Tamerlain, with Tartarian bow,
 The Turkish squadrons slew,
 And fetch'd the pagan crescent down 105
 With half-moon made of yew.
 His trusty bow proud Turks did gall
 With showers of arrows thick,
 And bow-strings, without strangling, sent
 Grand-Visiers to old Nick ; 110
 Much turbants and much Pagan pates
 He made to humble in dust ;
 And heads of Saracens he fixt
 On spear, as on a sign-post ;
 He coop'd in cage Bajazet, the prop 115
 Of Mahomet's religion,
 As if't had been the whispering bird
 That prompted him, the pigeon.
 In Turkey-leather scabbard, he
 Did sheath his blade so trenchant : 120
 But George he swing'd the dragon's tail,
 And cut off every inch on't.
 St. George he was for England ; St. Dennis was for
 France ;
 Sing, *Honi soit qui mal y pense.*

The amazon Thalestris was 125
 Both beautiful and bold ;
 She sear'd her breasts with iron hot,
 And bang'd her foes with cold.
 Her hand was like the tool wherewith
 Jove keeps proud mortals under ; 130
 It shone just like his lightning,
 And batter'd like his thunder.

- Her eye darts lightning that would blast
 The proudest he that swagger'd,
 And melt the rapier of his soul, 135
 In its corporeal scabbard.
 Her beauty and her drum, to foes,
 Did cause amazement double ;
 As timorous larks amazed are
 With light and with a low-bell, 140
 With beauty and that Lapland-charm,⁵
 Poor men she did bewitch all ;
 Still a blind whining lover had,
 As Pallas had her screech-owl.
 She kept the chastness of a nun 145
 In armour, as in cloyster :
 But George undid the dragon just
 As you'd undo an oyster.
 St. George he was for England ; St. Dennis was for
 France ;
 Sing, *Honi soit qui mal y pense.* 150
 Stout Hercules was offspring of
 Great Jove and fair Alcmena ;
 One part of him celestial was,
 One part of him terrene.
 To scale the hero's cradle walls 155
 Two fiery snakes combin'd,
 And, curling into a swaddling cloaths,
 About the infant twin'd ;
 But he put out these dragons' fires,
 And did their hissing stop ; 160
 As red-hot iron with hissing noise
 Is quencht in blacksmith's shop.
 He cleans'd a stable, and rubb'd down
 The horses of new comers ;
 And out of horse-dung he rais'd fame, 165
 As Tom Wrench⁶ does cucumbers.
 He made a river help him through,
 Alpheus was under-groom,
 The stream, disgust at office mean,
 Ran murmuring thro' the room ; 170

⁵ The drum.⁶ Who kept Paradise gardens at Oxford.

- This liquid ostler to prevent
 Being tired with that long work,
 His father Nep'ume's trident took,
 Instead of three-tooth'd dung-fork.
 This Hercules, as soldier and 175
 As spinster, could take pains ;
 His club would sometimes spin ye flax
 And sometimes knock out brains ;
 H' was fore'd to spin his miss a shift
 By Juno's wrath and hér-spite ; 180
 Fair Omphale whipt him to his wheel,
 As cook whips barking turn-spit.
 From man or churn, he well knew how
 To get him lasting fame :
 He'd pound a giant till the blood, 185
 And milk till butter came.
 Often he fought with huge battoon,
 And oftentimes he boxed ;
 Tapt a fresh monster once a month,
 As Hervey^r doth fresh hogshead. 190
 He gave Anteus such a hug,
 As wrestlers give in Cornwall :
 But George he did the dragon kill,
 As dead as any door-nail.
 St. George he was for England ; St. Dennis was for 195
 France ;
 Sing, *Honi soit qui mal y pense*.
 The Gemini, sprung from an egg,
 Were put into a cradle ;
 Their brains with knocks and bottled-ale,
 Were often-times full addle ; 200
 And, scarcely hatch'd, these sons of him
 That hurls the bolt trisulcate,
 With helmet-shell on tender head
 Did tustle with red-ey'd pole-cat.
 Castor a horseman, Pollux tho' 205
 A boxer was, I wist :
 The one was fam'd for iron heel ;
 Th' other for leaden fist.

^r A noted drawer at the Mermaid Tavern in Oxford.

Pollux to shew he was a god, When he was in a passion	210
With fist made noses fall down flat By way of adoration :	
This fist, as sure as French disease, Demolish'd noses' ridges ;	
He, like a certain lord, ⁸ was fam'd For breaking down of bridges.	215
Castor the flame of fiery steed With well-spurr'd boots took down ;	
As men, with leathern buckets, quench A fire in country town.	220
His famous horse, that liv'd on oats, Is sung on oaten quill ;	
By bards' immortal provender The nag surviveth still.	
This shelly brood on none but knaves Employ'd their brisk artillery,	225
And flew as naturally at rogues, As eggs at thief in pillory. ⁹	
Much sweat they spent in furious fight, Much blood they did effund ;	230
Their whites they vented thro' the pores ; Their yolks thro' gaping wound.	
Then both were cleans'd from blood and dust To make a heavenly sign ;	
The lads were, like their armour, scowr'd, And then hung up to shine ;	235
Such were the heavenly double-Dicks, The sons of Jove and Tyndar :	
But George he cut the dragon up, As he had bin duck or windar.	240

⁸ Lord Lovelace broke down the bridges about Oxford, at the beginning of the Revolution. See on this subject a ballad in Smith's Poems, p. 102 Lond. 1713.

⁹ It has been suggested by an ingenious correspondent, that this was a popular subject at that time :

Not carted Bawd, or Dan de Foe,
In wooden Ruff ere bluster'd so.

Smith's Poems, p. 117.

St. George he was for England ; St. Dennis was for
 France ;
 Sing, *Honi soit qui mal y pense.*

Gorgon a twisted adder wore
 For knot upon her shoulder ;
 She kemb'd her hissing periwig, 245
 And curling snakes did powder.
 These snakes they made stiff changelings
 Of all the folks they list on ;
 They turned barbers into hones,
 And masons into free-stone. 250
 Sworded magnetic Amazon
 Her shield to load-stone changes ;
 Then amorous sword by magic belt
 Clung fast unto her haunches.
 This shield long village did protect, 255
 And kept the army from-town,
 And chang'd the bullies into rocks
 That came t' invade Long-Compton.¹
 She post-diluvian stores unmans,
 And Pyrrha's work unravels ; 260
 And stares Deucalion's hardy boys
 Into their primitive pebbles.
 Red noses she to rubies turns,
 And noddles into bricks :
 But George made dragon laxative ; 265
 And gave him a bloody flix.
 St. George he was for England ; St. Dennis was for
 France ;
 Sing, *Honi soit qui mal y pense.*

By boar-spear Meleager got
 An everlasting name, 270
 And out of haunch of basted swine,
 He hew'd eternal fame.
 This beast each hero's trouzers ript,
 And rudely shew'd his bare-breech,

See the account of Rolricht Stones, in Dr. Plott's Hist. of Oxfordshire

- Priekt but the wem, and out there came 275
 Heroic guts and garbadge.
 Legs were secured by iron boots
 No more than peas by peascods ;
 Brass helmets, with inclosed skulls,
 Wou'd crackle in's mouth like chesnuts. 280
 His tawny hairs erected were
 By rage, that was resistless ;
 And wrath, instead of cobbler's wax,
 Did stiffen his rising bristles.
 His tusk lay'd dogs so dead asleep, 285
 Nor horn, nor whip cou'd wake um :
 It made them vent both their last blood,
 And their last album-grecum.
 But the knight gor'd him with his spear
 To make of him a tame one, 290
 And arrows thick, instead of cloves,
 He stuck in monster's gammon.
 For monumental pillar, that
 His victory might be known,
 He rais'd up, in cylindric form, 295
 A collar of the brawn.
 He sent his shade to shades below,
 In Stygian mud to wallow :
 And eke the stout St. George eftsoon,
 He made the dragon follow. 300
St. George he was for England ; **St. Dennis** was for
 France ;
 Sing, *Honi soit qui mal y pense.*

- Achilles of old Chiron learnt
 The great horse for to ride ;
 H' was taught by th' Centaur's rational part, 305
 The hinnible to bestride.
 Bright silver feet and shining face
 Had that stout hero's mother ;
 As rapier's silver'd at one end,
 And wounds you at the other. 310
 Her feet were bright, his feet were swift,
 As hawk pursuing sparrow ;

Her's had the metal, his the speed Of Braburn's ² silver arrow.	315
Thetis to double pedagogue Commits her dearest boy ; Who bred him from a slender twig To be the scourge of Troy ; But ere he lasht the Trojans, h' was In Stygian waters steeped,	320
As birch is soaked first in piss When boys are to be whipt. With skin exceeding hard, he rose From lake, so black and muddy As lobsters from the ocean rise	325
With shell about their body , And, as from lobster's broken claw, Pick out the fish you might, So might you from one unshell'd heel Dig pieces of the knight.	330
His myrmidons robb'd Priam's barns And hen-roosts, says the song ; Carried away both corn and eggs, Like ants from whence they sprung, Himself tore Hector's pantaloons,	335
And sent him down bare-breech'd To pedant Radamanthus in A posture to be switch'd. But George he made the dragon look As if he had been bewitch'd.	340
St. George he was for England ; St. Dennis was for France ; Sing, <i>Honi soit qui mal y pense.</i>	
Full fatal to the Romans was The Carthaginian Hanni- bal ; him I mean, who gave them such A devilish thump at Cannæ.	345
Moors, thick as goats on Penmenmure, Stood on the Alpes's front ;	

² Braburn, a gentleman commoner of Lincoln College, gave a silver arrow to be shot for by the archers of the University of Oxford.

Their one-eyed guide,³ like blinking mole,
 Bor'd thro' the hind'ring mount : 350

Who, baffled by the massy rock,
 Took vinegar for relief,
 Like plowmen, when they hew their way
 Thro' stubborn rump of beef.

As dancing louts from humid toes 355
 Cast atoms of ill savour

To blinking Hyatt,⁴ when on vile crowd
 He merriment does endeavour,
 And saws from suffering timber out
 Some wretched tune to quiver, 360

So Romans stunk and squeak'd at sight
 Of Affrican carnivor.

The tawny surface of his phiz
 Did serve instead of vizzard :

But George he made the dragon have 365
 A grumbling in his gizzard.

St. George he was for England ; St. Dennis was for
 France ;

Sing, *Honi soit qui mal y pense.*

The valour of Domitian,
 It must not be forgotten ; 370

Who from the jaws of worm-blowing flies
 Protected veal and mutton.

A squadron of flies errant
 Against the foe appears,

With regiments of buzzing knights, 375
 And swarms of volunteers.

The warlike wasp encourag'd 'em
 With animating hum ;

And the loud brazen hornet next,
 He was their kettle-drum ; 380

The Spanish Don Cantharido
 Did him most sorely pester,

³ Hannibal had but one eye.

⁴ A one-eyed fellow, who pretended to make fiddles, as well as play on them ; well known at that time in Oxford.

And rais'd on skin of vent'rous knight
 Full many a plaguy blister.
 A bee whipt thro' his button-hole, 385
 As thro' key-hole a witch,
 And stabb'd him with her little tuck
 Drawn out of scabbard breech ;
 But the undaunted knight lifts up
 An arm both big and brawny, 390
 And slasht her so that here lay head,
 And there lay bag and honey ;
 Then 'mongst the rout he flew as swift
 As weapon made by Cyclops,
 And bravely quell'd seditious buz, 395
 By dint of massy fly-flops.
 Surviving flies do curses breathe,
 And maggots too, at Cæsar :
 But George he shav'd the dragon's beard,
 And Askelon⁵ was his razor. 400
 St. George he was for England ; St. Dennis was for
 France ;
 Sing, *Honi soit qui mal y pense.*

John Grubb, the facetious writer of the foregoing song, makes a distinguished figure among the Oxford wits so humorously enumerated in the following distich.

Alma novem genuit celebres Rhedycina poetas :
 Bub, Stubb, Grubb, Crabb, Trap, Young, Carey, Tickel, Evans.

These were Bub Dodington (the late Lord Melcombe), Dr. Stubbes, our poet Grubb, Mr. Crabb, Dr. Trapp, the poetry-professor, Dr. Edward Young, the author of *Night Thoughts*, Walter Carey, Thomas Tickel, Esq., and Dr. Evans, the epigrammatist.

As for our poet Grubb, all that we can learn further of him, is contained in a few extracts from the University Register, and from his epitaph. It appears from the former that he was matriculated in 1667, being the son of John Grubb, "de Acton Burnel in comitatu Salop. pauperis." He took his degree of Bachelor of Arts, June 28, 1671 : and became Master of Arts, June 28, 1675. He was appointed Head Master of the Grammar School at Christ Church ; and afterwards chosen into the same employment at Gloucester, where he died in 1697, as appears from his monument in the church of St. Mary de Crypt in Gloucester, which is inscribed with the following epitaph :—

⁵ The name of St. George's sword.

H. S. E.

JOHANNES GRUBB, A.M

Natus apud Acton Burnel in agro Salopiensi

Anno Dom. 1645.

Cujus variam in linguis notitiam,
 et felicem erudiendis pueris industriam,
 gratâ adhuc memoriâ testatur Oxonium.

Ibi enim Æde Christi initiatus,
 artes excoluit ;

Pueros ad easdem mox excolendas
 accuratè formavit :

Huc demum
 unanimi omnium consensu accitus,
 eandem suscepit provinciam,
 quam feliciter adeo absolvit,
 ut nihil optandum sit
 nisi ut diutius nobis interfuisset.

Fuit enim
 propter festivam ingenii suavitatem,
 simplicem morum candorem, et
 præcipuam erga cognatos benevolentiam,
 omnibus desideratissimus.

Obiit 2do die Aprilis, Anno D'ni, 1697,
 Ætatis suæ 51.



XVI.

Margaret's Ghost.

This ballad, which appeared in some of the public newspapers in or before the year 1724, came from the pen of David Mallet, Esq., who, in the edition of his poems, 3 vols. 1759, informs us that the plan was suggested by the four verses quoted above in page 186, which he supposed to be the beginning of some ballad now lost.

"These lines," says he, "naked of ornament and simple as they are, struck my fancy; and bringing fresh into my mind an unhappy

adventure much talked of formerly, gave birth to the following poem, which was written many years ago."

The two introductory lines (and one or two others elsewhere) had originally more of the ballad simplicity, viz.

"When all was wrapt in dark midnight,
And all were fast asleep," &c.

- 'Twas at the silent, solemn hour,
When night and morning meet ;
In glided Margaret's grimly ghost,
And stood at William's feet.
- Her face was like an April morn 5
Clad in a wintry cloud ;
And clay-cold was her lily hand
That held her sable shroud.
- So shall the fairest face appear, 10
When youth and years are flown ;
Such is the robe that kings must wear,
When death has reft their crown.
- Her bloom was like the springing flower,
That sips the silver dew ;
The rose was budded in her cheek ; 15
Just opening to the view.
- But love had, like the canker-worm,
Consum'd her early prime :
The rose grew pale and left her cheek ;
She dy'd before her time. 20
- "Awake !" she cry'd, "thy true love calls,
Come from her midnight grave ;
Now let thy pity hear the maid
Thy love refus'd to save.
- "This is the dark and dreary hour 25
When injur'd ghosts complain ;
Now yawning graves give up their dead,
To haunt the faithless swain.
- "Bethink thee, William, of thy fault,
Thy pledge and broken oath ; 30
And give me back my maiden vow,
And give me back my troth.

- “Why did you promise love to me,
And not that promise keep?
Why did you swear mine eyes were bright,
Yet leave those eyes to weep? 35
- “How could you say my face was fair,
And yet that face forsake?
How could you win my virgin heart,
Yet leave that heart to break? 40
- “Why did you say my lip was sweet,
And made the scarlet pale?
And why did I, young witless maid,
Believe the flattering tale?
- “That face, alas! no more is fair; 45
These lips no longer red;
Dark are my eyes, now clos'd in death,
And every charm is fled.
- “The hungry worm my sister is;
This winding-sheet I wear; 50
And cold and weary lasts our night,
Till that last morn appear.
- “But hark! the cock has warn'd me hence!
A long and last adieu!
Come see, false man, how low she lies, 55
Who dy'd for love of you.”
- The lark sung loud; the morning smil'a
With beams of rosy red;
Pale William shook in ev'ry limb,
And raving left his bed. 60
- He hyed him to the fatal place
Where Margaret's body lay,
And stretch'd him on the grass-green turf,
That wrapt her breathless clay;
- And thrice he call'd on Margaret's name, 65
And thrice he wept full sore;
Then laid his cheek to her cold grave,
And word spake never more.

* * In a late publication, entitled, *The Friends*, &c. Lond. 1773, 2 vols. 12mo (in the first volume), is inserted a copy of the foregoing ballad, with very great variations, which the editor of that work contends was the original; and that Mallet adopted it for his own, and altered it, as here given. But the superior beauty and simplicity of the present copy gives it so much more the air of an original, that it will rather be believed that some transcriber altered it from Mallet's, and adapted the lines to his own taste; than which nothing is more common in popular songs and ballads.

XVII.

Lucy and Colin

Was written by Thomas Tickell, Esq., the celebrated friend of Mr. Addison, and editor of his works. He was son of a clergyman in the North of England; had his education at Queen's College, Oxon.; was under-secretary to Mr. Addison and Mr. Craggs, when successively secretaries of state; and was lastly (in June, 1724) appointed secretary to the Lords Justices in Ireland, which place he held till his death in 1740. He acquired Mr. Addison's patronage by a poem in praise of the opera of *Rosamond*, written while he was at the University.

It is a tradition in Ireland, that this song was written at Castletown, in the county of Kildare, at the request of the then Mrs. Conolly,—probably on some event recent in that neighbourhood.

Of Leinster, fam'd for maidens fair,	
Bright Lucy was the grace;	
Nor e'er did Liffy's limpid stream	
Reflect so fair a face,	
Till luckless love and pining care	5
Impair'd her rosy hue,	
Her coral lip, and damask cheek,	
And eyes of glossy blue.	
Oh! have you seen a lily pale,	
When beating rains descend?	10
So droop'd the slow-consuming maid;	
Her life now near its end.	
By Lucy warn'd, of flattering swains	
Take heed, ye easy fair!	
Of vengeance due to broken vows,	15
Ye perjured swains, beware!	

Three times, all in the dead of night,
A bell was heard to ring;
And at her window, shrieking thrice,
The raven flap'd his wing. 20

Too well the love-lorn maiden knew
That solemn boding sound;
And thus, in dying words, bespoke
The virgins weeping round.

"I hear a voice you cannot hear, 25
Which says, I must not stay;
I see a hand you cannot see,
Which beckons me away.

"By a false heart and broken vows,
In early youth, I die. 30
Am I to blame, because his bride
Is thrice as rich as I?

"Ah, Colin! give not her thy vows,
Vows due to me alone.
Nor thou, fond maid, receive his kiss, 35
Nor think him all thy own.

"To-morrow in the church to wed,
Impatient, both prepare;
But know, fond maid, and know, false man,
That Lucy will be there. 40

"Then bear my corse, ye comrades, bear,
The bridegroom blithe to meet;
He in his wedding-trim so gay,
I in my winding-sheet."

She spoke, she died;—her corse was borne, 45
The bridegroom blithe to meet;
He in his wedding-trim so gay,
She in her winding-sheet.

Then what were perjur'd Colin's thoughts?
How were those nuptials kept? 50
The bride-men flock'd round Lucy dead,
And all the village wept.

Confusion, shame, remorse, despair,
 At once his bosom swell ;
 The damps of death bedew'd his brow, 55
 He shook, he groan'd, he fell.
 From the vain bride (ah, bride no more!)
 The varying crimson fled,
 When, stretch'd before her rival's corse,
 She saw her husband dead. 60
 Then to his Lucy's new-made grave,
 Convey'd by trembling swains,
 One mould with her, beneath one sod,
 For ever now remains.
 Oft at their grave the constant hind 65
 ° And plighted maid are seen ;
 With garlands gay and true-love knots
 They deck the sacred green.
 But, swain forsworn, whoe'er thou art,
 This hallow'd spot forbear ; 70
 Remember Colin's dreadful fate,
 And fear to meet him there.



XVIII.

The Boy and the Mantle.

AS REVISED AND ALTERED BY A MODERN HAND.¹

Mr. Warton, in his ingenious observations on Spenser, has given his opinion, that the fiction of the *Boy and the Mantle* is taken from an old French piece entitled, *Le Court Mantel*, quoted by M. de St. Palaye, in his curious "Mémoires sur l'ancienne Chevalerie." Paris, 1759, 2 tom. 12mo ; who tells us the story resembles that of Ariosto's enchanted cup. 'Tis possible our English poet may have taken the hint of this subject from that old French romance ; but he does not appear to have copied it in the manner of execution : to which (if one may judge from the specimen given in the Mémoires) that of the ballad does not bear the least resemblance. After all, 'tis most likely that all the old

¹ The "modern hand" was Percy's.—Editor.

stories concerning King Arthur are originally of British growth; and that what the French and other southern nations have of this kind were at first exported from this island. See *Mémoires de l'Acad. des Inscrit.* tom. **xx.** p. 352.

In the *Fabliaux ou Contes*, 1781, 5 tom. 12mo, of M. Le Grand (tom. i. p. 54), is printed a modern version of the old tale *Le Court Mantel*, under a new title, *Le Manteau maltaillé*, which contains the story of this ballad much enlarged, so far as regards the *mantle*, but without any mention of the *knife* or the *horn*.

IN Carleile dwelt King Arthur,
A prince of passing might;
And there maintain'd his Table Round,
Beset with many a knight.

And there he kept his Christmas 5
With mirth and princely cheare,
When, lo! a strange and cunning boy
Before him did appeare.

A kirtle and a mantle 10
This boy had him upon,
With brooches, rings, and owches,
Full daintily bedone.

He had a sarke of silk 15
About his middle meet;
And thus with seemely curtesy,
He did King Arthur greet.

"God speed thee, brave King Arthur,
Thus feasting in thy bowre;
And Guenever thy goodly queen,
That fair and peerlesse flowre. 20

"Ye gallant lords, and lordings,
I wish you all take heed,
Lest, what ye deem a blooming rose
Should prove a cankred weed."

Then straitway from his bosome 25
A little wand he drew;
And with it eke a mantle
Of wondrous shape and hew.

- "Now have thou here, King Arthur,
 Have this here of mee, 30
 And give unto thy comely queen,
 All-shapen as you see
 'No wife it shall become,
 That once hath been to blame."
 Then every knight in Arthur's court 35
 Slye glaunced at his dame.
 And first came Lady Guenever,
 The mantle she must trye :
 This dame, she was new-fangled,
 And of a roving eye. 40
 When she had tane the mantle,
 And all was with it cladde,
 From top to toe it shiver'd down,
 As tho' with sheers beshradde.
 One while it was too long, 45
 Another while too short,
 And wrinkled on her shoulders
 In most unseemly sort.
 Now green, now red it seemed,
 Then all of sable hue : 50
 "Beshrew me," quoth King Arthur
 "I think thou beest not true."
 Down she threw the mantle,
 Ne longer would not stay ;
 But storming like a fury, 55
 To her chamber flung away.
 She curst the whoreson weaver,
 That had the mantle wrought :
 And doubly curst the froward impe,
 Who thither had it brought. 60
 "I had rather live in desarts,
 Beneath the green-wood tree,
 Than here, base king, among thy groomes,
 The sport of them and thee."

Sir Kay call'd forth his lady,
And bade her to come near :
" Yet, dame, if thou be guilty,
I pray thee now forbear."

65

This lady, pertly gigling,
With forward step came on,
And boldly to the little boy
With fearless face is gone.

70

When she had tane the mantle,
With purpose for to wear,
It shrunk up to her shoulder,
And left her b**side bare.

75

Then every merry knight,
That was in Arthur's court,
Gib'd, and laught, and flouted,
To see that pleasant sport.

80

Downe she threw the mantle,
No longer bold or gay,
But with a face all pale and wan,
'To her chamber slunk away.

Then forth came an old knight,
A pattering o'er his creed,
And proffer'd to the little boy
Five nobles to his need ;

85

" And all the time of Christmass
Plumb-porridge shall be thine,
If thou wilt let my lady fair
Within the mantle shine."

90

A saint his lady seemed,
With step demure and slow,
And gravely to the mantle
With mincing pace doth goe.

95

When she the same had taken,
That was so fine and thin,
It shrivell'd all about her,
And show'd her dainty skin.

100

Ah! little did HER mineing,
Or HIS long prayers bestead;
She had no more hung on her,
Than a tassel and a thread.

Down she threwe the mantle, 105
With terror and dismay,
And, with a face of scarlet,
To her chamber hyed away.

Sir Cradocke call'd his lady, 110
And bade her to come neare;
"Come win this mantle, lady,
And do me credit here.

"Come win this mantle, lady,
For now it shall be thine,
If thou hast never done amiss, 115
Sith first I made thee mine."

The lady gently blushing,
With modest grace came on,
And now to try the wondrous charm
Courageously is gone. 120

When she had tane the mantle,
And put it on her backe,
About the hem it seemed
To wrinkle and to cracke.

"Lye still," shee cryed, "O mantle!
And shame me not for nought,
I'll freely own whate'er amiss,
Or blameful I have wrought. 125

"Once I kist Sir Cradocke
Beneathe the green-wood tree: 130
Once I kist Sir Cradocke's mouth
Before he married mee."

When thus she had her shriven,
And her worst fault had told,
The mantle soon became her 135
Right comely as it shold.

- Most rich and fair of colour,
Like gold it glittering shone :
And much the knights in Arthur's court
Admir'd her every one. 140
- Then towards King Arthur's table
The boy he turned his eye ;
Where stood a boar's head garnished
With bayes and rosemarye.
- When thrice he o'er the boar's head 145
His little wand had drawne,
Quoth he, " There's never a cuckold's knife
Can carve this head of brawne."
- Then some their whittles rubbed
On whetstone, and on hone : 150
Some threwe them under the table,
And swore that they had none.
- Sir Cradock had a little knife,
Of steel and iron made ;
And in an instant thro' the skull 155
He thrust the shining blade.
- He thrust the shining blade
Full easily and fast ;
And every knight in Arthur's court
A morsel had to taste. 160
- The boy brought forth a horne,
All golden was the rim :
Said he, " No cuckold ever can
Set mouth unto the brim.
- " No cuckold can this little horne 165
Lift fairly to his head ;
But or on this, or that side,
He shall the liquor shed."
- Some shed it on their shoulder,
Some shed it on their thigh ; 170
And hee that could not hit his mouth,
Was sure to hit his eye.

Thus he that was a cuckold,
 Was known of every man :
 But Cradock lifted easily, 175
 And wan the golden can.

Thus boar's head, horn and mantle,
 Were this fair couple's need :
 And all such constant lovers,
 God send them well to speed. 180

Then down in rage came Guenever
 And thus could spiteful say :
 "Sir Cradock's wife most wrongfully
 Hath borne the prize away.

"See yonder shameless woman, 185
 That makes herself so clean :
 Yet from her pillow taken
 Thrice five gallants have been.

"Priests, clarkes, and wedded men,
 Have her lewd pillow prest : 190
 Yet she the wondrous prize forsooth
 Must beare from all the rest."

Then bespake the little boy,
 Who had the same in hold :
 "Chastize thy wife, King Arthur, 195
 Of speech she is too bold :

"Of speech she is too bold,
 Of carriage all too free ;
 Sir King, she hath within thy hall
 A cuckold made of thee. 200

"All frolick light and wanton
 She hath her carriage borne,
 And given thee for a kingly crown
 To wear a cuckold's horne."

* * *

* * The Rev. Evan Evans, editor of the *Specimens of Welsh poetry*, 1840, affirmed that the story of the *Boy and the Mantle* is taken from what is related in some of the old Welsh MSS. of Tegan Earfron, one of King Arthur's mistresses. She is said to have possessed a mantle

that would not fit any immodest or incontinent woman; this (which, the old writers say, was reckoned among the curiosities of Britain, is frequently alluded to by the old Welsh bards.

Carleile, so often mentioned in the ballads of King Arthur, the Editor once thought might probably be a corruption of *Caer-leon*, an ancient British city on the river *Uske*, in *Monmouthshire*, which was one of the places of King Arthur's chief residence: but he is now convinced that it is no other than *Carlisle*, in *Cumberland*; the old English Minstrels, being most of them northern men, naturally represented the hero of romance as residing in the north: and many of the places mentioned in the old ballads are still to be found there; as *Tearne-Wadling*, &c.

Near *Penrith* is still seen a large circle, surrounded by a mound of earth, which retains the name of *Arthur's Round Table*.



XIX.

THE ANCIENT FRAGMENT OF

*The Marriage of Sir Gawaine.*¹

The second poem in book vii., entitled, *The Marriage of Sir Gawaine*, having been offered to the reader with large conjectural supplements and corrections, the old fragment itself is here literally and exactly printed from the Editor's folio MS. with all its defects, inaccuracies, and errata: that such austere antiquaries as complain that the ancient copies have not been always rigidly adhered to, may see how unfit for publication many of the pieces would have been if all the blunders, corruptions, and nonsense of illiterate reciters and transcribers had been superstitiously retained, without some attempt to correct and amend them.

This ballad has most unfortunately suffered by having half of every leaf in this part of the MS. torn away; and, as about nine stanzas generally occur in the half-page now remaining, it is concluded that the other half contained nearly the same number of stanzas.

KING ARTHUR liæes in merry Carleile,
& seemely is to see,
& there he hath wth him Qqueene Genev',
that bride soe bright of blee.

¹ The text of this poem has been carefully revised by comparison with *Percy's Folio Manuscript*, as edited by Messrs. Hales and Furnivall.--
Editor.

And there he hath wth him Queene Genever,
that bride soe bright in bower,
 & all his barons about him stooode
that were both stiffe and stowre.

The K. kept a royall Christmasse
 of mirth & great honor,
 . & . when . .

[*About nine Stanzas wanting.*]

And bring me word what thing it is
that a woman most desire.
 this shalbe thy ransome, Arthur, he sayes,
 for Ile haue noe other hier.

K. Arthur then held vp his hand
 according thene as was the law ;
 he tooke his leaue of the baron there,
 & homward can he draw.

And when he came to Merry Carlile,
 to his chamber he is gone,
 & ther came to him his Cozen S^r Gawaine
 as he did make his mone.

And there came to him his cozen S^r Gawaine,
that was a curteous knight,
 why sigh you soe sore, vnckle Arthur, he said,
 or who hath done thee vnright ?

O peace, O peace, thou gentle Gawaine,
that faire may thee be ffall,
 for if thou knew my sighing soe deepe,
 thou wold not meruaile att all ;

ffor when I came to tearne wading,
 a bold barron there I fand,
 wth a great club vpon his backe,
 standing stiffe and strong ;

And he asked me wether I wold fight,
 or from him I shold be gone,
 o² else I must him a ransome pay
 & soe depart him from.

To fight wth him I saw noe cause,
 me thought it was not meet,
 for he was stiffe & strong wth-all,
 his strokes were nothing sweete;

Therefor this is my ransome, Gawaine,
 I ought to him to pay,
 I must come againe, as I am sworne,
 vpon the Newyeers day.

And I must bring him word what thing it is

[About nine Stanzas wanting.]

Then king Arthur drest him for to ryde
 in one soe rich array
 toward the foresaid Tearne wadling,
that he might keepe his day.

And as he rode over a more,
 hee see a lady where shee sate
 betwixt an oke & a greene hollen:
 She was cladd in red scarlett.

Then there as shold haue stood her mouth,
 then there was sett her eye,
 the other was in her forehead fast
 the way that she might see.

Her nose was crooked & turnd outward,
 her mouth stood foule a-wry;
 a worse formed lady than shee was,
 neuerman saw wth his eye.

To halch vpon him, K. Arthur,
 this lady was full faine,
 but K. Arthur had forgott his lesson,
 what he shold say againe.

What knight art thou, the lady sayd,
 that wilt not speak tome?
 Of me be thou nothing dismayd
 tho I be vgly to see;

for I haue halched you curteouslye,
 & you will not me againe,
 yett I may happen S^r Knight, shee said,
 to ease thee of thy paine.

Giue thou ease me, lady, he said,
or helpe me any thing,
thou shalt haue gentle Gawaine, my cozen,
& marry him wth a ring.

Why, if I help thee not, thou noble K. Arthur,
Of thy owne hearts desiringe,
of gentle Gawaine

[*About nine Stanzas wanting.*]

And when he came to the tearne wadling
the baron there cold he finde,
wth a great weapon on his backe,
standing stiffe and stronge.

And then he tooke K. Arthurs letters in his hands
& away he cold them fling,
& then he puld out a good browne sword,
& cryd himselfe a K.

And he sayd, I haue thee & thy land, Arthur,
to doe as it pleaseth me,
for this is not thy ransome sure,
therfore yeeld thee to me.

And then bespoke him Noble Arthur,
& bad him hold his hand,
& give me leaue to speake my mind
in defence of all my land.

He said as I came over a More,
I see a lady where shee sate
betweene an oke & a green hollen;
shee was clad in red scarlett;

And shee says a woman will haue her will,
& this is all her cheef desire:
doe me right, as thou art a baron of skill,
this is thy ransome & all thy hyer.

He sayes an early vengeance light on her!
shee walkes on yonder more;
it was my sister that told thee this;
& shee is a misshappen hore!

But heer He make mine avow to god
to doe her an euill turne,
for an euer I may thate fowle theefe get
in a fyer I will her burne.

[*About nine Stanzas wanting*]

THE SECOND PART.

SIR: LANCELOTT & S^r Steven bold
they rode wth them that day,
and the formost of the company
there rode the steward Kay

Soe did S^r Banier and S^r Bore,
S^r Garrett wth them soe gay,
soe did S^r Tristeram *that* gentle k
to the forrest fresh and gay.

And when he came to the greene forrest,
vnderneath a greene holly tree
their sate that lady in red scarlet
that vnseemly was to see.

S^r Kay beheld this Ladys face,
& looked vppon her smire,³
whosoouer kisses this lady, he sayes
of his kisse he stands in feare.

S^r Kay beheld the lady againe,
& looked vpon her snout,
whosoouer kisses this lady, he saies
of his kisse he stands in doubt.

Peace coz. Kay, then said S^r Gawaine,
amend thee of thy life;
for there is a knight amongst vs all
that must marry her to his wife.

What! wedd her to wiffe! then said S^r Kay,
in the diuells name anon,
gett me a wiffe whereere I may,
for I had rather be shaine!⁴

Then some tooke vp their hawkes in hast,
& some tooke vp their hounds,
& some sware they wold not marry her
For City nor for towne.

And then be-spake him Noble k. Arthur,
& sware there by this day,
for a little foule sight & misliking

[*About nine Stanzas wanting.*]

³ ? Swire is neck.

⁴ ? For shent, slaine or shamed.

Then shee said, choose thee, gentle Gawaine,
truth as I doe say,
wether thou wilt haue me in this liknesse
in the night or else in the day

And then bespake him Gentle Gawaine,
wth one soe mild of Moode,
sayes, well I know what I wold say,
god grant it may be good!

To haue thee fowle in the night
when I wth thee shold play;
yet I had rather, if I might,
haue thee fowle in the day.

What! when Lords goe wth ther scires,⁵ shee said,
both to the Ale & wine;
alas! then I must hyde my selfe,
I must not goe withinne.

And then bespake him gentle gawaine,
said, Lady, thats but a skill⁶;
And because thou art my owne lady,
Thou shalt haue all thy will.

Then she said, blesed be thou gentle Gawain,
this day *that* I thee see,
For as thou see me att this time,
from henceforth I wilbe :

My father was an old knight,
& yett it chanced soe
that he marryed a younge lady
that brought me to this woe.

Shee witched me, being a faire young Lady,
to the greene forrest to dwell,
& there I must walke in womans liknesse,
Most like a feend of hell.

She witched my brother to a Carlist B

[*About nine Stanzas wanting.*]

that looked soe foule, & that was wont
on the wild more to goe.

⁵ Sic in MS. pro *feires*, i. e. mates.

⁶ ? reason, feint, pretence.

Come kisse her, Brother Kay, then said S^r Gawaine,
 & amend thé of thy liffe ;
 I sweare this is the same lady
that I marryed to my wiffe.

S^r Kay kissed that lady bright,
 standing vpon his fleete ;
 he swore, as he was trew knight,
 the spice was neuer see sweete.

Well, Coz. Gawaine, sayes S^r Kay,
 thy chance is fallen arright,
 for thou hast gotten one of the fairest maids
 I euer saw wth my sight.

It is my fortune, said S^r Gawaine ;
 for my unckle Arthurs sake
 I am glad as grasse wold be of raine,
 great Joy that I may take.

S^r Gawaine tooke the lady by the one arme,
 S^r Kay tooke her by the tether,
 they led her straight to K. Arthur
 as they were brother & brother.

K. Arthur weleomed them there all,
 & soe did lady Geneuer his queene,
 wth all the knights of the round table
 most seemly to be seene.

K. Arthur beheld that lady faire
 that was soe faire and bright,
 he thanked christ in trinity
 for S^r Gawaine that gentle knight ;

Soe did the knights, both more and lesse,
 reioyced all that day
 for the good chance *that* hapened was
 to S^r Gawaine & his lady gay. fñs.

END OF THE SECOND VOLUME.

GLOSSARY.

- A'**, au, *all*.
A deid of nicht, *in dead of night*.
A Twyde, *of Tweed*.
Abacke, *back*.
Abone, aboon, aboone, *above*.
Aboven ous, *above us*.
Abowght, *about*.
Abraide, *abroad*.
Abye, *suffer, to pay for*.
Acton, *a kind of armour of taffaty, or leather quilted*. Fr. 'Hacqueton.'
Advoutry, advoutrous, *adultery, adulterous*.
Aff, *off*.
Afore, *before*.
Aft, *oft*.
Agayne, *against*.
Agoe, *gone*.
Ahte, *ought*.
Aik, *oak*.
Ain, awin, awne, *own*.
Aith, *oath*.
Al, *albeit, although*.
Alemaigne, *Germany*.
Alyes, *probable corruption of algates, always*.
Algife, *although*.
A-late, *of late*.
An, *and*.
Ancient, ancyent, *flag, standard*.
Ane, one; *an, a*.
Angel, *gold coin worth 10s*.
Ann, if; *even, if*.
Ant, *and*.
Aplyght, aplyht, al aplyht, *quite complete*.
- A**quoy, *coy, shy*.
Aras, arros, *arrows*.
Arcir, *archer*.
Argabushe, *harquebussé, musket*.
Ase, *as*.
Assinde, *assigned*.
Assoyl'd, assoyled, *absolved*.
Astate, *estate; a great portion*.
Astonied, *astonished, stunned*.
Astound, *confounded, stunned*.
Ath, athe, o'th, *of the*.
Attowre, *out over, over and above*.
Auld, *old*.
Aule, *awl*.
Aureat, *golden*.
Austerne, *stern, austere*.
Avowe, *vow*.
Avoyd, *void, vacate*.
Awa', *away*.
Awne, *own*.
Axed, *asked*.
Ayance, *against*.
Aye, *ever; also, ah! alas!*
Azein, *again, against*.
Azont, *beyond; azont the ingle, beyond the fire*:¹
- B.
- Ba'**, *ball*.
Bacheleere, *knight*.
Baile, *bale, evil, hurt, mischief, misery*.
Baired, *bearded*.
Bairn, *bairne, child*.
Baith, *bathe, both*.
Bale, *hurt, etc. See Baile*.

¹ In the west of Scotland, at this present time, in many cottages they pile their peats and turfs upon stones in the middle of the room.

Balow, *hush ! lullaby !*
 Balys bete, *better our bales, i. e. remedy our evils.*
 Ban, *banning, curse, cursing.*
 Band, *bond, covenant.*
 Banderolls, *streamers, little flags.*
 Bane, *bone.*
 Bar, *bore.*
 Bar hed, *barehead ; perhaps bared.*
 Barne (A.-Sax. beorn) *chief, man.*
 Barrow-hogge, *gelded hog.*
 Base court, *lower court of a castle.*
 Basnete, *basnite, basnyte, bassonet, bissonette, helmet.*
 Bason. *See Basnete.*
 Battes, *heavy sticks, clubs.*
 Band, *bold.*
 Bauzen's skinne, *dressed sheep or badger leather. Bauzon mittens.*
 Bayar.l, *noted blind horse in the old romances.*
 Be, *by ; be that, by that time.*
 Bearn. *See Bairn.*
 Bearyng arowe, *an arrow that carries well. Perhaps bearing, or birring ; i. e. whizzing.*
 Bed, *bade.*
 Bede, *offer, engage.*
 Bedecne, *immediately ; continuously ?*
 Bedight, *bedecked.*
 Bedone, *wrought, made up.*
 Bedyls, *beadles.*
 Beere, *bier.*
 Bees, *to have bees, to be choleric.*
 Beette, *did beat.*
 Befall, *befallen.*
 Befoir, *before.*
 Beforn, *before.*
 Begylde, *beguiled, deceived.*
 Beheard, *heard.*
 Behests, *commands, injunctions.*
 Behove, *behoof.*
 Belive, *immediately, presently.*
 Belyfe. *See Belive.*
 Ben, bene, *been ; be, are.*

Ben, *within doors ; the inner room.*
 Bende-bow, *bent bow.*
 Bene, bean, *expression of contempt.*
 Benison, *blessing.*
 Bent, *long grass ; wild fields.*
 Benynge, *benigne ; benign, kind.*
 Beoth, *be, are.*
 Bereth, *beareth. Ber the prys, bear the prize. Berys, beareth.*
 Berne. *See Barne.*
 Bernes, *barns.*
 Beseeme, *become.*
 Beshradde, *cut into shreds.*
 Beshrow me ! *Weak imprecation*
 Bismirche, *to soil, discolour.*
 Besprent, *besprinkled.*
 Beste, *best, art.*
 Bested, *abode.*
 Bestis, *beasts.*
 Bet, *better. Bett, did beat.*
 Beth, *be, are.*
 Bewray, *to discover, betray.*
 Bi mi leauté, *by my loyalty, honesty.*
 Bickarte, *bicker'd, skirmished ; also, swiftly coursed.²*
 Bille, *promise in writing, confirmed by an oath.*
 Birk, *birch-tree.*
 Blan, *blanne, did blin, linger, stop.*
 Blaw, *blow.*
 Blaze, *emblazon, display.*
 Blee, *complexion, colour.*
 Bleid, *blede, bleed.*
 Blent, *ceased ; blended.*
 Blink, *glimpse of light.*
 Blinkan, *blinkand, twinkling.*
 Blinking, *squinting.*
 Blinks, *twinkles, sparkles.*
 Blinne, *cease, give over.*
 Blist, *blessed.*
 Blive, *believe, immediately.*
 Bloomed, *beset with bloom.*
 Blude, *blood.*
 Bluid, *bluidy, blood, bloody.*
 Blyth blithe, *sprightly, joyous.*

² Mr. Lambe also interprets "BICKERING," by rattling, *e. g. :*

"And on that slee Ulysses head
 Sad curses down does BICKER."

Translat. of Ovid.

Blyth, *joy, sprightliness.*

Blyve. *See Belyve.*

Boare, *bare.*

Bode, *abode, stayed.*

Boist, boisteris, *boast, boasters.*

Boke, *book.*

Bollys, *bowls.*

Boltes, *shafts, arrows.*

Bomen, *bowmen.*

Bonnie, bonny, bonnye, *comely.*

Bonys, *bones.*

Bookesman, *clerk, secretary.*

Boon, boone, *favour, request, petition.*

Boot, boote, *gain, advantage, help.*

Bore, *born.*

Borowe, *to redeem by a pledge.*

Borrowed, *warranted, pledged for.*

Borrowe, borowe, *pledge, security.*

Bot, bût; *both, besides, moreover.*

Bot, *without*; Bot dreid, *i. e. certainly.*

Botc. *See Boote.*

Bougil, bougill, *bugle, horn.*

Bounde, bowynd, bowned, *prepared, got ready*; also, *went, or was going.*

Bower, bowre, *arched room, dwelling.*

Bowre woman, *chamber-maid.*

Bownedes, *bounds.*

Bowne, *ready, prepared*; also, *went.*

Bowys, *bows.*

Brade, braid, *broad.*

Braes, *brow, or side of a hill.* Braes of Yarrow, *hilly banks of the Yarrow.*

Braid, *broad.*

Braifly, *bravely.*

Brakes, *tufts of fern.*

Brande, bronde, *sword.*

Brast, *burst.*

Braw, *brave.*

Brayd, *arose, hastened.*

Brayd attowre the bent, *hastened over the field.*

Brayde, *drew out unsheathed.*

Bred, brede, *broad.*

Breech, breeches.

Breeden bale, *breed mischief.*

Breere, brere, *briar.*

Breng, bryng, *bring.*

Brenn, *to burn*; Brenand drake, *the fire-drake, burning-embers.*

Brether, *brethren.*

Bridal (bride-ale), *nuptial feast.*

Brigue, brigg, *bridge.*

Brimme, *public, universally known.*

Britled, *carved.*

Broad arrow, *broad-headed arrow.*

Brocht, *brought.*

Brodunge, *pricking.*

Brooche, *a spit, bodkin, ornamental trinket, a clasp.*

Brook, *enjoy.*

Brooke, *bear, endure.*

Brouche. *See Brooche.*

Brouke hur wyth wynne, *enjoy her with pleasure.*

Browd, *broad.*

Brozt, *brought.*

Bryttlynge, brytlyng, *cutting up, quartering, carrying.*

Buen, bueth, *been, be are.*

Bugle, *hunting-horn.*

Buik, *book.*

Burgens, *buds, young shoots.*

Burn, *bourne, brook.*

Bushment, *ambush, snare.*

Busk, *dress, deck.* Busk and boun, *make yourselves ready and go.*

Buske. *Idem.*

Basket, buskt, *dressed.*

But, *without.* Butt.³

But if, *unless.*

But let, *without hindrance.*

Bute, boot, *advantage.*

Buttes, *buts to shoot at.*

By thre, *of three.*

Bydys, *bides, abide.*

³ "BUT o' house" means the outer part of the house, outer room, viz. that part of the house into which you first enter, suppose from the street. "BEN o' house" is the inner room or more retired part of the house. The daughter did not lie out of doors. The cottagers often desire their landlords to build them a BUT and a BEN.—Mr. Lambe.

Bye, *buy, pay for* ; also, *abye, suffer for*.

Byears, *biers*.

Byll, *bill, ancient battle-axe, halbert*.

Byn, *bine, bin, been, be, are*.

Byrcke, *birch-tree, or wood*.

Byre, *a cow-house*.

Byste, *beest, art*.

C.

Ca', *call*.

Cadgily, *merrily, cheerfully*.

Caitiff, *slave*.

Calde, *callyd, called*.

Caliver, *kind of musket*.

Camscho, *stern, grim*.

Can, 'gan, *began, began to cry*.

Can eurtesy, *understand good manners*.

Cane, 'gan *to cry*.

Canna, *cannot*.

Cannes, *wooden cups, bowls*.

Cantabanqui, *ballad singers*.

Cantles, *pieces, corners*.

Canty, *cheerful, chatty*.

Capul, *capull, a poor horse*.

Care-bed, *bed of care*.

Carle, *a churl, clown* ; also, *old man*.

Carlish, *churlish, discourteous*.

Carline, *feminine of Carle*.

Carpe, *to speak, recite ; censure*.

Carpe off care, *complain thro' care*.

Carping, *reciting*.

Cast, *mean, intent*.

Can, *call*.

Caudle, *mixture of wine*.

Cauld, *cold*.

Cawte and kene, *cautious and active*.

Caytiffe, *caitiff, slave, wretch*.

Certes, *certainly*.

Cetiwall, *the herb valerian*.

Chanteclere, *the cock*.

Chap, *a lenock*.

Chayne, *Cain*.

Chays, *chase*.

Che (Somerset), *I*.

Check, *to rate at*.

Check, *to stop*.

Cheis, *choose*.

Chevaliers, *knights*.

Cheveran, *upper part of the scutcheon in heraldry*.

Chield, *fellow*.

Child, *knight*.

Chill (Som.), *I will*.

Chould (Som.), *I could*.

Christentie, *christentye, christianité*
Christendom.

Church-ale, *a wake ; feast in commemoration of a church-dedication*.

Churl, *clown, villain, vassal*.

Chyf, *chyfe, chief*.

Chylded, *was delivered*.

Chylder, *children*.

Chyn, *chin*.

Cluths, *clothes*.

Clatiered, *beat so as to rattle*.

Clawde, *clawed, tore, scratched*.

Clead, *clothed*. Cleading, *clothing*.

Cleaped, *called, named*.

Cled, *clot*.

Clepe, *call*.

Clerke, *scholar, clergyman*.

Cliding, *clothing*.

Clim, *contraction of Clement*.

Clough, *a broken cliff*.

Clowch, *clutch, grasp*.

Clynking, *clinking, jingling*.

Coare, *cot, cottage*.

Coakers, *short boots worn by shepherds*.

Cog, *to lye, to cheat*.

Cohorted, *incited, exhorted*.

Cokeney, *cook*. Lat. *coquinator*.

Cold, *could, knew*.

Cold be, *was*.

Cold rost, *nothing to the purpose*.

Coleyne, *collayne, Cologne steel*.

Com, *came*. Commen, *commyn, come*.

Com, can, 'gan, *began*.

Can fare, *went, passed*.

Com thanks, *with thanks*.

Con springe, *sprung*.

Confetered, *confederated*.

Coote, *coat*.

Cop, *head ; top of anything*.

Cordiwin, *Cordwayne, Cordovan leather*.

Corsaire, *courser, steed.*
 Cost, *coast, side.*
 Cote, *cot, cottage; coat.*
 Cotydyallye, *daily, every day.*
 Could, *could, cold; could.*
 Could bear, *bare.*
 Could creip, *crept.*
 Could his good, *knew what was good for him; could live upon his own.*
 Could say, *said.*
 Could weip, *wept.*
 Counsayl, *secret.*
 Countie, *count, earl.*
 Coupe, *pen for poultry.*
 Courtynalls, *note page 234.*
 Couth, *could.*
 Couthen, *knew.*
 Covetise, *covetousness.*
 Coyntrie, *Coventry.*
 Cramasie, *crimson.*
 Crancky, *merry, exulting.*
 Cranion, *skull.*
 Crech, *crutches.*
 Credence, *belief.*
 Crevis, *crevice, chink.*
 Crinkle, *run in and out, wrinkle.*
 Cristes corse, *Christ's curse.*
 Croft, *inclosure near a house.*
 Croiz, *cross.*
 Crompling, *crooked, knotty.*
 Crook, *twist, distort; lame.*
 Crowneth, *crown ye.*
 Crout, *pucker up.*
 Crowch, *crutch.*
 Cryance, *belief; fear.*
 Cule, *cool.*
 Cum, *come, came.*
 Cummer, *gossip, friend.*
 Cure, *cure, heed, regard.*

D.

Dale, *deal; bot gif I dale, unless I deal.*
 Dampned, *damned, condemned.*
 Dan, *ancient title of respect.*
 Dank, *no st, damp.*
 Danske, *Danmark.*
 Darh, *there.*
 Darr'd, *hit.*

Dart, *hit*
 Daukin, *diminutive of David.*
 Daunger hault, *coyness holdeth.*
 Dawes, *days.*
 De, dy, dey, *die.*
 Deadan, deland, *dealing.*
 Deare day, *pleasant day.*
 Deas, dais, *high table in a hall*
 Dede is do, *deed is done.*
 Dee, *die.*
 Deed, *dead.*
 Deemed, *doomed, judged.*
 Deepe, fette, *deep, fetched.*
 Deere, *hurt, mischief.*
 Deerely, *preciously, richly.*
 Deerely dight, *richly dressed.*
 Deid, *dead.*
 Deid-beil, *passing bell.*
 Deill, *dally?*
 Deimpt, *deemed, esteemed.*
 Deip, depe, *deep.*
 Deir, dear, *hurt, trouble, disturb.*
 Dele, *deal.*
 Dell, *narrow valley.*
 Dell, *part, deal.*
 Delt, *dealt.*
 Demains, demesnes, *estates.*
 Deme, *judged.*
 Denay, *deny.*
 Dent, *a dint, blow.*
 Deol, *dole, grief.*
 Depured, *purified, run clear.*
 Deray, *ruin, confusion.*
 Dere, dear, *hurt.*
 Derked, *darkened.*
 Dern, *secret; I' dern, in secret.*
 Deserveve, describe, descrye, *describe.*
 Devvs, *devise; bequeathment by will.*
 Deze, deye, *die.*
 Dice, *ward pattern on garments.*
 Dight, *nicht decked, dressed, done.*
 Dike, *a wall, ditch.*
 Dill, *still, calm, mitigate.*
 Dill, *dole, grief, pain.* Dill I drye, *pain I suffer. Dill was dight, grief was upon him.*
 Din, *dinner, noise, bustle.*
 Dine, *dinner.*

Ding, *knock, beat*.
 Dint, *stroke, blow*.
 Dis, *this*.
 Discust, *discussed*.
 Disna, *does not*.
 Distrere, *horse rode by a knight in the tournament*.
 Dites, *ditties*.
 Dochter, *daughter*.
 Dois, *days, does*.
 Dol, *grief, dole*.
 Dolefulle dumps, *heaviness of heart*.
 Dolorus, *dolorous*.
 Don, *down*.
 Dosend, *dosing, drowsy*.
 Doth, *dothe, doeth, do*.
 Doublet, *inner garment*.
 Doubt, *fear*.
 Doubteous, *doubtful*.
 Doughte, *dougheti, doughetie doughtye, doughty, formidable*.
 Doughtiness of dent, *sturdiness of blows*.
 Dounae, *am not able; cannot take the trouble*.
 Doute, *doubt; fear*.
 Doubted, *doubted; feared*.
 Douzty, *doughty*.
 Dozier, *daughter*.
 Doz trogh, *dough-trough*.
 Drake. See Brenand drake.
 Drap, *drapping, drop, dropping*.
 Dre, *suffer*.
 Dreid, *dreede, drede, dread*.
 Dreips, *drips, drops*.
 Dreiry, *dreary*.
 Drest, *plunged*.
 Drie, *suffer*.
 Drovyers, *drovers, cattle-drivers*.
 Drowe, *drew*.
 Drye, *suffer*.

Dryghnes, *dryness*.
 Dryng, *drink*.
 Dryvars. See Drovyers.
 Duble dyse, *double (false) dice*.
 Dude, *dudest, did, didst*.
 Dughtie, *doughty*.
 Dule, *duel, dol, dole, sorrow, grief*.
 Dwellan, *dwelland, dwelling*.
 Dyan, *dyand, dying*.
 Dyce, *dice, chequer-work*.
 Dyd, *dyde, did*.
 Dyght, *dihit, dressed, put on, put*.
 Dyht, *to dispose, order*.
 Dinte, *dint, blow, stroke*.
 Dysgysynge, *disguising, masking*.
 Dystrayne, *distress*.
 Dyzt. See Dight.

E.

Eame, *uncle*.
 Eard, *earth*.
 Earn, *to curdle, make cheese*.
 Eathe, *easy*.
 Eather, *either*.
 Ech, *eche, eiche, elke, each*.
 Ee, *eie, eye*.
 Een, *eyes*.
 Een, *evening*.
 Effund, *pour forth*.
 Elftsoon, *in a short time*.
 Egge, *to urge on*.
 Elked, *added, enlarged*. Eike, *each*.
 Ein, *even*.
 Eir, *evir, e'er, ever*.
 Eke, *also*.
 Eldern, *elder*.
 Elke, *each*.
 Ellumynynge, *embellishing*.
 Elridge, *wild, hideous, ghostly; lone-some, inhabited by spectres*.¹
 Elvish, *peevish, fantastical*.

¹ In the ballad of SIR CAULINE, we have 'Eldridge Hill,' 'Eldridge Knight,' 'Eldridge Sworde.'—So Gawin Douglas calls the Cyclops, the "ELRICHE BRETHIR," i. e. brethren (b. ii. p. 91, l. 16); and in his Prologue to b. vii. (p. 202, l. 3), he thus describes the night-owl:

"Laithely of forme, with crukit cam scho beik,
 Ugsome to here was h s wyld ELRISCHE shriek."

In Bannatyne's MS. Poems, (fol. 1^o 5, in the Advocates' library at Edinburgh,)

Eme, kinsman, uncle.
 Endyed, dyed.
 Ene, eyes; ene, even.
 Enharpid, hooked, or edged with mortal dread.
 Enkankered, cankered.
 Enouch, enough.
 Ensue, follow.
 Entendement, understanding.
 Ententifly, to the intent, purposely.
 Envy, malice, ill-will, injury.
 Er, ere, before; are.
 Ere, ear.
 Erst, heretofore.
 Etermynable, interminable, unlimited.
 Ettled, aimed.
 Evanished, vanished.
 Everiche, every, each.
 Everych-one, everyone.
 Evir alake, ever alack!
 Ew-bughts, pens for milch ewes.
 Eyn, eyne, eye, eyes.
 Ezar, azure.

F.

Fa', fall.
 Fach, feche, fetch.
 Fader, fatheris. father, father's.
 Fadge, thick loaf of bread; coarse heap of stuff. A clumsy woman.
 Fac, foe.
 Fain, glad, pleased, fond. Faine.
 Faine, fyne, feign.
 Fair of feir, of a fair and healthy look; perhaps, free from fear.
 Falds, thou foldest.
 Fallan, falland, falling.
 Fals, false. Fals, falleth.
 Falser, deceiver, hypocrite.
 Falsing, dealing in falsehood.
 Fang, seize, carry off.

Fannes, instruments for winnowing corn.
 Farden, fared, flashed.
 Fare, pass, go, travel.
 Fare, price of a passage; shot reckoning.
 Farley, wonder.
 Fa's, thou fallest.
 Faulcone, fawkon, falcon.
 Fanzt, faucht, fought.
 Faw'n fallen.
 Fay, faye, faith.
 Fayne. See Fain.
 Fayne, See Faine.
 Fayre, fair.
 Faytors, deceivers, cheats.
 Fe, fee, reward, bribe; property.
 Feare, fere, feire, mate.
 Feat, nice, neat.
 Featously, neatly, dexterously.
 Feere, fere, mate, companion.
 Feill, fele, many.
 Feir, fere, fear; also demeanour.
 Feire, mate. See Feare.
 Feiztyng, fighting.
 Felay, felawe, feloy, fellow.
 Fell, hyde.
 Fell, fele, furious.
 Feud, defend.
 Fendys pray, from being the prey of the fiends.
 Fere, fear; companion, wife.
 Ferliet, wandered.
 Ferly, wonder; wondrously.
 Fersly, fiercely.
 Fesante, fesaunt, pleasant.
 Fet, fette, fetched.
 Fetteled, prepared, addressed.
 Fey, predestinated to some fatality.
 Fic, beasts, cattle.
 Filde, field.
 Fillan, filland, filling.

is a whimsical rhapsody of a deceased old woman travelling in the other world in which

“Scho wanderit, and zeid by, to an ELRICHI well.”

In the Glossary to G. Douglas, ELRICHE, &c. is explained by “wild, hideous; Lat. *trux, immanis*,” but it seems to imply somewhat more, as in Allan Ramsay's Glossaries

- Finauce, *fine, forfeiture.*
 Find frost, *find mischance, or disaster.*
 Firth, frith, *a wood; an arm of the sea.*
 Fit, *foot, feet.*
 Fit, *part or division of a song.*⁵
 Fitt, fitte, fyt, fyte, *idem.*
 Flayne, *flayed.*
 Fles, *fleece.*
 Fleyke, *large kind of hurdle; a hovel of fleyks where cows are milked.*
 Flinders, *pieces, splinters.*
 Flowan, *flowing.*
 Flyte, *to contend with words, scold.*
 Fonde, fonde, *contrive; endeavour.*
 Fonde, *found.*
 Foo, *foes.*
 For, *an account of.*
 Forbode, *commandment.*
 Force, *no force, no matter.*
 Forc'd, *regarded, heeded.*
 Forefend, *prevent, defend; avert.*
 For-foght, *over fought.*
 Foregoe, *quit, give up.*
 For-wearied, *over-wearied.*
 Formare, *former.*
 Fors, *I do not fors, I do not care.*
 Forsode, *regarded, heeded.*
 Forst, *heeded, regarded.*
 Forst, *forced, compelled.*
 Forthynketh, *repenteth, vexeth, troubleth.*
 Forthy, *therefore.*
 Forwacht, *over-watched, kept awake.*
 Fosters of the fe, *foresters of the king's demesnes.*
 Fou, fow, *full; drunk.*
 Fowarde, *vawarde, the van.*
 Fowkin, *cant word for fart.*
 Fox't, *drunk.*
 Frae, *from.* Fro.
 Frae thay begin, *from the beginning.*
 Freake, freke, freeke, freyke, *man, human being; also, whim, maggot.*
 Fre-bore, *free-lorn.*
- Freckys, *persons.*
 Freers, fryars, friars, *monks.*
 Freits, *ill omens, ill luck. Terro*
 Freyke, *humour, freak, caprice.*
 Freyned, *asked.*
 Frie, fre, free, free, *noble.*
 Fruward, *forward.*
 Furth, *forth.*
 Fuyson, foyson, *plenty; substance.*
 Fyers, *fierce.*
 Fykill, *fickle.*
 Fyled, *tyling, defiled, defiling.*
 Fyll, *fell.*
 Fyr, *fire.*
 Fyzt, *fight.*
- G.
- Ga, gais, *go, goes.*
 Gae, gaes, *go, goes.*
 Gaed, gade, *went.*
 Gaberlunzie, *gaberlunze, a wallet.*
 Gaberlunzie-man, *wallet-man, beggar.*
 Gadlings, *gadelyngs, idlers.*
 Gadryng, *gathering.*
 Gae, *gave.*
 Gair, geer, *dress.*
 Gair, *grass.*
 Galliard, *a sprightly dame.*
 Gan, gane, *began.*
 Gane, *goze.*
 Gang, *go.*
 Ganyde, *gained.*
 Gap, *entrance to the lists.*
 Gar, *to make, cause. Gard, gart, garred, made; also Garde.*
 Gare, garre. *See Gar.*
 Gargeyld, *the spout of a gutter.*
 Garlande, *ring within which the mark was set to be shot at.*
 Gayed, *made gay their clothes.*
 Gear, geere, gair, geir, goire. *See Gair.*
 Gederede ys host, *gathered his host.*
 Geere will sway, *this matter will turn out; affair will terminate.*
 Gef, gere, *give.*
 Geid, *gave.*

⁵ FITIS, i. e. "divisions or parts in music," are alluded to in *Troilus and Cressida*, act 3, sc. 1. See Mr. Steevens's note,

Gerte, *pierced*.
 Gest, *act, feat, story, history*.
 Getinge, *getting, plunder, booty*.
 Geve, *gevend, give, given*.
 Gi, gie, gien, *give, given*.
 Gibed, *jeered*.
 Gie, *give*.
 Giff, *gife, if*.
 Gillore, *plenty*.
 Gimp, jimp, *neat, slender*.
 Gin, an, *if*.
 Gin, gyn, *engine, contrivance*.
 Gins, *begins*.
 Gip, *interjection of contempt*.
 Girt, *pierced*.
 Give. *See Giff*.
 Give owre, *surrender*.
 Glave, *glaive, sword*.
 Glede, *red-hot coal*.
 Glee, *joy*.
 Glen, *narrow valley*.
 Glent, *glanced, slipped*.
 Glie, *glee, joy*.
 Glist, *glistered*.
 Glose, *set a false gloss*.
 Glowr, *stare, or frown*.
 Gloze, *canting, dissimulation*.
 God before, *God by thy guide*.⁶
 Goddess, *goddess*.
 Gode, *godness, good, goodness*.
 Gone, *go*.
 Good, *a good deal*.
 Good-e'ens, *good-evenings*.
 Gorget, *dress of the neck*.
 Gorreled-bellied, *pot-bellied*.
 Gowan, *the yellow crow-foot*.
 Gowd, *gould, gold*.
 Graine, *scarlet*.
 Graithed (gowden), *was caparisoned with gold*.
 Gramercye, *I thank you*. Fr. *Grand merci*.

Graunge, *granary; a lone house*.
 Graythed, *decked, put on*.
 Grea-hondes, *greyhounds*.
 Grece, *step; flight of steps*.
 Gree, gre, *prize, victory*.
 Greece, *fat*. Fr. *graisse*.
 Greened, *grew green*.
 Greet, *weep*.
 Gresse, *grass*.
 Gret, grat, *great; grieved, swollen*.
 Greves, *groves, bushes*.
 Grippel, *gripping, miserly*.
 Groundwa, *ground-wall*.
 Growende, *growynd, ground*.
 Grownes, *grounds*.
 Growte, *small-beer, or ale*.⁷
 Grype, *griffin*.
 Grysely groved, *dreadfully groaned*.
 Gude, guid, geud, *good*.
 Guerdon, *reward*.
 Gule, *red*.
 Gybe, *jest, joke*.
 Gyle, *guile*.
 Gyn, *engine, contrivance*.
 Gyrd, *girded, lashed; gyrdyl, girdle*.
 Gyse, *guise, form, fashion*.

H.

Ha, hae, *have*.
 Ha', *hall*.
 Habbe, ase he brew, *have as he brews*.
 Habergeon, *lesser coat of mail*.
 Hable, *able*.
 Haggis, *sheep's stomach stuffed*.
 Hail, hale, *whole, together*.
 Halched, *halsed, saluted, embraced*.
 Ha'esome, *wholesome, healthy*.
 Halt, *holdeth*.
 Halyde, *haykle, hauled*.
 Hame, hamward, *home, homeward*.

⁶ So in Shakspeare's *King Henry V.* (act 3, sc. viii.) the King says,

"My army's but a weak and sickly guard;
 Yet, GOD BEFORE, tell him we will come on."

⁷ GROWTE is a kind of fare much used by Danish sailors, being boiled groats (*i. e.* hulled oats), or else shelled barley, served up very thick, and butter added to it.—(Mr. Lambe.)

- Haud-bowc, *the long bow.*
 Hare . . swerdes, *their swords.*
 Haried, harried, haryed, harowed,
 robbed, pillaged, plundered.
 Harlocke, charlocke, *wild rape.*
 Harnisine, *harness, armour.*
 Hartly lust, *heartly desire.*
 Harwos, *harrows.*
 Hastarddis, *rash fellows ; upstarts.*
 Hauld, *to hold.*
 Hauss-bane, *the neck-bone.*
 Hav, *have.*
 Haves, *effects, substance, riches.*
 Haviour, *behaviour*
 Hawberk, *coat of mail.*
 Hawkin, *diminutive of Harry.*
 Haylle, *advantage, profit.*
 He, hee, hye, *high.*
 He, hye, *to hye, hasten.*
 Heal, *hail.*
 Hear, heare, *here.*
 Hear, heares, *hair, hairs.*
 Heathenness, *heathen part of the*
 world.
 Hech, hach, hatch, *small door ; also*
 Hach-borde. side of a ship.
 Hecht to lay thee law, *promised, en-*
 gaged to lay thee low.
 Hed, hede, *head.*
 Hede, *he would ; heed.*
 Hee's, *he shall ; he has.*
 Heere, *hear.*
 Heicht, *height.*
 Heid, *head.*
 Heiding-hill, *place of execution.*
 Heil, hele, *health.*
 Heir, here, *hear.*
 Helen, *heal.*
 Helpeth, *help ye.*
 Hem, *them.*
 Hend, *kind, gentle.*
 Henne, *hence.*
 Hent, hente, *held, pulled ; received.*
 Heo, *they.*
 Hepps and Hawes, *fruits of the*
 briar, and the hawthorn.
 Her, hare, *their.*
 Here, *their ; hear, hair.*
 Herkneth, *hearken ye.*
 Herte, hertiz *heart, hearts.*
- Hies, *has.*
 Hests, *hast.*
 Hests, *commands, injunctions.*
 Het, *hot.* Hether, *hither.*
 Hett, *hight, bid, call, command.*
 Hench, *rock, or steep hill.*
 Hevede, hevedst, *had, hadst.*
 Heveriche, *heavenrich, heavenly.*
 Hewkes, *heralds' coats.*
 Hewyne in to, *heven in two.*
 Hewyng, hewinge, *hewing, hacking*
 Hey-day guise, *frolick ; sportive.*
 Heynd, hend, *gentle, obliging.*
 Heyre, *heir.*
 Heyze, *high ; heyd, hied.*
 Hi, hic, *he.*
 Hicht, a-hicht, *on height.*
 Hie, hye, he, hee, *high.*
 Hligh dames to nail, *hasten, etc.*
 Hight, *promised, engaged ; named.*
 Hillys, *hills.*
 Hilt, *taken off, flayed.*
 Hinch-boys, *pages of honour.*
 Hinde, hend, *gentle.*
 Hinde, hind, *behind.*
 Hings, *hangs.*
 Hinny, *honey.*
 Hip, hep, *berries of the dog-rose.*
 Hir, *her.* Hirscl, *herself.*
 Hit, *it ;* Hit he write, *it be written.*
 Hude, hood, *cap.*
 Holden, *hold.*
 Hole, holl, *whole.*
 Hollen, *holly.*
 Holtes, *woods, groves.* Holtis hair,
 hoar hills.
 Holy, *wholly.*
 Holy-roode, *holy cross.*
 Hom, hem, *them.*
 Honde, *hand.* Honden wrynge,
 hands wring.
 Hondrith, *hondred, hundred.*
 Honge, *hang, hung.*
 Houtyng, *hunting.*
 Hoo, ho, *interjection of stopping.*
 Hooly, *slowly.*
 Hop-halt, *limping ; halting.*
 Hose, *stockings.*
 Hount, *hunt.*
 Houzle, *give the sacrament.*

Hoved, *heaved* ; *hovered* ; *tarried*.
 Howeres, *howers*, *hours*.
 Huerte, *heart*.
 Huggle, *hug*, *clasp*.
 Hye, *hyst*, *high*, *highest*.
 Hyght, *on high*, *aloud*.
 Hyght, *hyzt*, *promised*.
 Hynd attowre, *behind*, *over*, *about*.
 Hip halte, *lame in the hip*.
 Hys, *his* ; *is*.
 Hyt, *hytt*, *it*.
 Hyznes, *highness*.

I.

I-fore, *together*.
 I-feth, *in faith*.
 I-lore, *lost*.
 I-strike, *stricken*.
 I-trowe, *verily*.
 I-ween, *verily*.
 I-wot, *verily*.
 I-wis, I-wys, *verily*.
 Ich, *I* ; Ich biqueth, *I bequeath*.
 I clipped, *called*.
 Iff, *if*.
 Ild, *I would*.
 Ile, *I will*.
 Ilfardly, *ill-favouredly*, *ugly*.
 Ilk, *this ilk*, *this same*.
 Ilka, *each*, *every one*.
 Ilke, *every ilk*, *every one*.
 Ilk one, *each one*.
 Im, *him*.
 Impe, *a demon*.
 In fere, *I fere*, *together*.
 Ingle, *fire*.
 Inogh, *enough*.
 Into, *in*.
 Intres, *entrance*, *admittance*.
 Io forth, *halloo* !

Ireful, *angry*, *furious*.
 Is, *his*.
 Ise, *I shall*.
 It's no'er, *it shall never*.
 I-tuned, *tuned*.
 Iye, *eye*.

J.

Janglers, *tell-tales* ; *wranglers*.
 Jenkin, *diminutive of John*.
 Jetted, *to go proudly*.
 Jimp, *slender*.
 Jo, *sweetheart*, *friend*.
 Jogelers, *jugglers*.
 Jow, *joll*, or *jowl*.
 Juncates, *a sweet-meat*.
 Jupe, *upper garment* ; *petticoat*.

K.

Kall, *call*.
 Kame, *comb*.
 Kameling, *combining*.
 Kan, *can*.
 Kantle, *piece*, *corner*.
 Karls, *churls* ; *karlis* of *kynde*, *churls*
 by nature.
 Kauk, *chalk*.
 Kauld, *called*.
 Keel, *saddle*.
 Keepe, *care*, *heed*.
 Keipand, *keeping*.
 Kempe, *soldier*, *warrior*.
 Kemperye man, *fighting-man*.^s
 Kempt, *combed*.
 Kems, *combs*.
 Ken, *know*. Kenst, *kend*, *knowest*,
 knew.
 Kene, *keen*.
 Kepers, *those that watch the corpse*.
 Kever-cheves, *handkerchiefs*.

* "Germanis Camp. Exercitum, aut Locum ubi Exercitus castrametatur, significat : inde ipsis Vir Castrensis et Militaris *kemffer*, et *kempher*, et *kemper*, et *kimber*, et *kamper*, pro varietate dialectorum, vocatur ; Vocabulum hoc nostro sermone nondum penitus exolevit ; Norfolcienses enim plebeio et proletario sermone dicunt 'He is a kemper old man, i. e. Senex vegetus est.' Hinc *Cimbris* suum nomen ; 'kimber enim homo bellicosus, pugil, robustus miles, &c. significat.' Sheringham de Anglor. gentis orig. pag. 57. Rectius autem Lazius (apud eundem, p. 49). *Cimbros* a bello quod *kamff*, et Saxonice *kamp* nuncupatos crediderim ; unde bellatores viri *Die Kempffer*, *Die Kemper*."

Kexis, *dried stalks of hemlocks*.
 Kid, kyd, kithed, *made known*.
 Kilted, *tucked up*.
 Kind, *nature*. Kynde.
 Kirk, *church*.
 Kirk-wa', *church-wall*.
 Kirm, kirn, *churn*.
 Kirn, *idem*.
 Kirtle, *a petticoat, gown*.⁹
 Kists, *chests*.
 Kit, *cut*.
 Kith (kithe) and kin, *acquaintance and kindred*.
 Knave, *servant*.
 Knellan, knelland, *kneeling*.
 Knight, *knight*.
 Knightes fee, *such a portion of land as required the possessor to serve with man and horse*.
 Knowles, *little hills*.
 Knyled, *knelt*.
 Kowarde, *coward*.
 Kowe, *cow*.
 Kuntrey, *country*.
 Kurteis, *courteous*.
 Kye, kine, *cows*.
 Kyrtel, kyrtill, kyrtell. *See Kirtle*.
 Kythe, *appear, make appear, show*.
 Kythed, *appeared, declared*.

L.

Lacke, *want*.
 Laide unto her, *imputed to her*.
 Laith, *loth*.
 Laithly, *loathsome, hideous*.
 Lambs-wool, *cant phrase for ale and roasted apples*.
 Lane, lain, lone; her lain, *by herself*.
 Lang, long; langsome, *tedious*.
 Lap, *leaped*.
 Largesse, *gift, liberality*.
 Lasse, less. Latte, let, *hinder*.
 Lauch, *laugh*.
 Launde, *laure*.
 Layden, *laid*.

Laye, *low*.
 Lay-land, *land not ploughed*.
 Lay-lands, *lands in general*.
 Layne, *lien; laid*.
 Layne, lain. *See Leane*.
 Leal, leel, leil, *loyal, honest, true*.
 Leane, *conceal, hide; lye?*
 Leanyde, *leaned*.
 Learned, *learned, taught*.
 Lease, *lying, falsehood*. Wythouten lease, *verily*.
 Leasyng, *lying, falsehood*.
 Leaute, *loyalty*.
 Lee, lea, *the field, pasture*.
 Lee, *lie*.
 Leeche, leeche, *physician*.
 Leeching, *doctoring, medical care*.
 Leeke, *phrase of contempt*.
 Leer, *look*.
 Leese, *lose*.
 Leeve London, *dear London*.
 Leeveth, *believeth*.
 Lefe, leefe, leffe, leeve, *dear*.
 Lefe, leare: *leves, leaves*.
 Leid, *lyed*.
 Leiman, leman, *lover, mistress*.
 Leir, lere, *learn*.
 Leive, *leave*.
 Leman, lemman, leiman, leaman
See Leiman.
 Lenger, *longer*.
 Lengeth in, *resideth in*.
 Lere, *fare, complexion*.
 Lerne, *learned*.
 Lesyng, *lying, falsehood*.
 Let, lett, latte, *hinder, slacken*.
 Lettest, *hinderest, detaineth*.
 Lettyng, *hindrance, without delay*.
 Leugh, *laughed*. Leuch, *idem*. Lugh.
 Lever, *rather*.
 Leves and bowes, *leaves and boughs*.
 Lewd, *ignorant, scandalous*.
 Leyke, *like, play*.
 Leyre, lere, *learning, lore*.
 Libbard, *leopard*.

⁹ Bale, in his *Actes of English Votaries*, (2nd Part, fol. 53,) uses the word *Kyrtle* to signify a Monk's Frock. He says, Roger Earl of Shrewsbury, when he was dying, sent "to Clunyake, in France, for the KYRTLE of holy Hugh, the Abbot there," &c.

Libbard's bane, a herb.
 Lichtly, lightly, easily, nimbly; also
 to underralue.
 Lie, lee, field.
 Liege-men, vassals, subjects.
 Lig, ligge, lie.
 Lightly, easily.
 Lightsome, cheerful, sprightly.
 Limitacioun, certain precinct
 allowed to a limitour.
 Limitous, friars licensed to beg within
 certain limits.
 Linde, lime-tree; trees in general.
 Lingell, hempen thread rubbed with
 rosin, for mending shoes.
 Lire, flesh, complexion.
 Lith, lithe, lythe, attend, listen.
 Lither, idle, worthless, wicked.
 Liver, deliver.
 Liverance, deliverance (money or
 pledge for delivering you up).
 Lodlye, loathsome.
 Lo'e, loed, love, loved.
 Logeyng, lodging.
 Loke, lock of wool.
 Longes, belongs.
 Loo, halloo!
 Looset, losed, loosed.
 Lope, leaped.
 Lore, lesson, doctrine, learning.
 Lore, lost.
 Lorrel, a sorry, worthless person.
 Losel, idem.
 Lothly. See Lodlye.¹
 Loud and still, at all times.
 Lought, lowe, lugh, laughed.
 Loun, loon, rascal.
 Lounge, lung.
 Lourd, lour. See Lever.
 Louted, lowtede, bowed.

Lowe, little hill.
 Lowms, blazes.
 Lowte, bow, do obeisance.
 Lude, luid, luivt, loved.
 Luef, love.
 Lues, luve, lores, love.
 Luiks, looks.
 Lurden, lurdeyne, sluggard, drone.
 Lyan, lyand, lying.
 Lyard, grey; a grey horse.
 Lynde. See Linde.
 Lys, lies.
 Lystenyth, listen.
 Lyth, lythe, easy, gentle, pliant.
 Lyven na more, live no more.
 Lyzt, lizt, light.

M.

Maden, mad.
 Mahound, Mahowne, Mahomet.
 Mair, more, most.
 Mait, might.
 Majeste, maist, mayeste, may'st.
 Making, verses; versifying.
 Makys, maks, mates.²
 Male, coat of mail.
 Manchet, fine bread.
 Mane, man.
 Mane, moan; Maining, moaning.
 Mangonel, engine used for discharg-
 ing great stones, arrows, etc.
 March-perti, in the parts lying on
 the Marches.
 March-pine, or pane, kind of biscuit
 Margarite, a pearl.
 Mark, a coin, in value 13s. 4d.
 Marke hym to the Trenité, commit
 himself to God, by making the sign
 of the Cross.
 Marked, fixed their eyes on.

¹ The adverbial terminations -SOME and -LY were applied indifferent by our old writers: thus, as we have *lothly* for *loathsome* above; so we have *ajsome* in a sense not very remote from *ugly* in Lord SURREY'S Version of Æneid II. viz.

"In every place the ugsome sightes I saw." Page 29.

² As the words MAKE and MATE were, in some cases, used promiscuously by ancient writers; so the words CAKE and CATE seem to have been applied with the same indifferency: this will illustrate that common English proverb, "To turn Cat (*i. e.* CATE) in pan. A PAN-CAKE is in Northamptonshire still called a PAN-CATE.

Marrow, *equal, mate, husband.*
 Mar, *marred, hurt, damaged.*
 Mast, *maste, mayst.*
 Masterye, *maystery, trial of skill.*
 Manger, *maugre, in spite of; ill-will.*
 Maun, *mun, must.*
 Mavis, *a thrush.*
 Mawt, *malt.*
 Mayd, *mayde, maid.*
 Maye, *may, idem.*
 Mayne, *force, strength; mane.*
 Maze, *a labyrinth.*³
 Me, *men; Me con, men began.*
 Me-thunch, *thuncketh, we-thinks.*
 Mean, *moderate, middle-sized.*
 Meany, *retinue, train, company.*
 Mease, *soften, reduce, mitigate.*
 Meaten, *mete, measured.*
 Meed, *meede, reward, mood.*
 Meit, *meet, fit, proper.*
 Mell, *honey; also, meddle, mingle.*
 Men of armes, *gens d'armes.*
 Menivere, *species of fur. Meniveere.*
 Mense the faught, *measure the battle.*
 Menzie, *meany. See Meaney.*
 Merches, *marches.*
 Messenger, *messenger.*
 Met, *mete. See Meit.*
 Meyne. *See Meany.*
 Micht, *might.*
 Mickle, *much, great. Mykel.*
 Midge, *small insect.*
 Minged, *mentioned.*
 Minny, *mother.*
 Minstral, *minstrel.*
 Minstrel-ie, *music.*
 Mirk, *mirkie, dark, black.*
 Mirry, *meri, merry.*
 Miscreants, *unbelievers.*
 Misdoubt, *suspect, doubt.*
 Miskaryed, *miscarried.*
 Misken, *mistake; let a thing alone.*
 Mister, *to need.*

Mither, *mother.*
 Mo, *moe, more.*
 Mode, *mood.*
 Moiening, *by means of.*
 Mold, *mould, ground.*
 Mome, *a dull, stupid fellow.*
 Mon, *man.*
 Monand, *moaning, bemoaning.*
 Mone, *morn.*
 Mounyn day, *Monday.*
 More, *mure, moor, heath; wild hill.*
 Morue, *to-mourn; to-morrow, in the morn.*
 Mornying, *mourning.*
 Morownynges, *mornings.*
 Mort, *death of the deer.*
 Mosses, *swampy grounds.*
 Most, *must.*
 Mote, *mought, might.*
 Mote I thee, *might I thrive.*
 Mon, *mouth.*
 Mought, *mot. See Mought.*
 Mowe, *may; mouth.*
 Muchle bost, *great boast.*
 Mude, *mood.*
 Muir, *moor.*
 Mulne, *mill.*
 Mun, *maun, must.*
 Mure. *See Muir.*
 Murne, *murnt, murning, mourn, etc.*
 Muse, *amuse; wonder.*
 Musis, *Muses.*
 Myeull, *mekyl. See Mickle.*
 Mylan, *Milan steel.*
 Myne-ye-ple, *many plies, or folds.*
 Myrry, *merry.*
 Myst, *myzty, night, mighty.*
 Mysuryd, *misused, applied badly.*

N.

Na, *nae, no, none.*
 Naithing, *nothing.*
 Nams, *names.*
 Nane, *none.*

³ On the top of Catharine-hill, Winchester (the usual play-place of the school), was a very perplexed and winding path, running in a very small space over a great deal of ground, called a miz-maze. The senior boys oblige the juniors to tread it, to prevent the figure from being lost, as I am informed by an ingenious correspondent.

Nappy, *strong (of ale)*.
 Nar, nare, nor ; *than*.
 Nat, *not*.
 Natheless, *nevertheless*.
 Ne, nee, *nigh*.
 Near, ner, nere, *never*.
 Neat, *oxen, cows, large cattle*.
 Neatherd, *keeper of cattle*.
 Neatresse, *female ditto*.
 Neigh him neare, *approach him near*.
 Neir, nere, *never*.
 Neir, nere, *near*.
 Nere, *we were ; were it not for*.
 Nest, nye-t, *next, nearest*.
 Newfangle, *fond of novelty*.
 Nicht, *night*.
 Nicked him of naye, *refused him*.
 Nipt, *pinched*.
 Noble, *a coin, in value 6s. 8d.*
 Nobles, noblesse, *nobleness*.
 Nollis, noddles, *heads*.
 Nom, *took*. Nome, *name*.
 Non, none. Nane, *noon*.
 Nonce, *purpose*. Nonys. **For the**
 nonce, for the occasion.
 Norland, *northern*.
 Norse, *Norican*.
 North-gales, *North Wales*.
 Nou, *now*.
 Nourice, *nurse*.
 Nout, nocht, *nought ; not*.
 Nowght, *nought*.
 Nowls, noddles, *heads*.
 Noye, *annoy ?*
 Nozt, *nought, not*.
 Nurtured, *educated, bred*.
 Nye, ny, *nigh*.
 Nyzt, *night*.

O.

O gin, *O if*.
 Obraid, *upbraided*.
 Ocht, *ought*.
 Oferlyng, *superior, paramount*.
 On, one, an. One, on.
 Onloft, *aloft*.
 Ony, *any*.
 Onys, *once*.
 Onfowghten, *untoughten, unfought*.
 Or, ere, *before ; even*.

Or, eir, *before, ever*.
 O'isons, *prayers*.
 Ost, aste, oast, *host*.
 Ou, oure, *you, your : our*.
 Out alas ! *exclamation of grief*.
 Out brayde, *drew out, unsheathed*.
 Out-horn, *summoning to arms*.
 Out ower, *quite over ; over*.
 Outowre, *out over*.
 Outrake, *an outride, or expedition*.
 Ouare off none, *hour of noon*.
 Owches, bosses, *buttons of gold*.
 Owene, awen, oune, ain, *own*.
 Owre, owr, *over*.
 Owre-word, *last word ; burden of a song*.
 Owt, owte, *out*.

P.

Pa, *the river Po*.
 Packing, *false-dealing*.
 Pall, palle, *kind of rich cloth ; robe of state*.
 Palmer, *a pilgrim*.
 Pannell, panele, *a rustic saddle*.
 Paramour, *lover, mistress*.
 Pardè, perde, perdie, *verily ; par Dieu*.
 Paregall, *equal*.
 Partake, *participate, assign to*.
 Parti, *party, a part*.
 Pattering, *murmuring, mumbling*.
 Pauky, *shrewd, cunning ; insolent*.
 Paves, pavice, *a large shield*.
 Pavilliane, *tent, pavilion*.
 Pay, *liking, satisfaction*.
 Paynim, *pagan*.
 Pearlins, *coarse sort of bone-lace*.
 Peece, *piece ; sc. of cannon*.
 Peere, peer, pere, *equal, peer*.
 Peering, *peeping, looking narrowly*.
 Pees, pece, peysse, *peace*.
 Pele, *a baker's peel*.
 Penon, *lance-banner*.
 Pentarchie of tenses, *five tenses*.
 Perchmine, *parchment*.
 Parelous, *parlous, perilous*.
 Perfay, *verily*.
 Perfight, *perfect*.
 Perill, *danger*.

Perkin, *diminutive of Peter.*
 Perlese, *peerless.*
 Persit, *pearced, pierced.*
 Perte, *part.*
 Pertyd, *parted.*
 Petye, *pity.*
 Peyn, *pain.*
 Philomene, *the nightingale.*
 Pibrocks, *Highland war-tunes.*
 Piece, *a little.*
 Pil'd, *peeled, bald.*
 Plaining, *complaining.* Plaine.
 Play-feres, *play-fellows.*
 Playand, *playing.*
 Pleasance, *pleasure.*
 Plein, *pleyn, complain.*
 Plett, *platted.*
 Plow-mell, *wooden hammer fixed to the plow.*
 Plyzt, *plight.*
 Poll-cat, *cant word for whore.*
 Pollys, *powlls, polls, head.*
 Pompal, *pompous.*
 Popingay, *parrot.*
 Poreupig, *poreupine.*
 Portres, *portress.*
 Posset, *drink.*
 Poterner, *pocket, pouch.*
 Poudred, *sprinkled over (heraldic).*
 Pow, pou, pow'd, *pull, pulled.*
 Powlls. *See Pollys.*
 Pownes, *pounds.*
 Preas, *prese, press.*
 Prece, *idem.* Preced, *presed, pressed.*
 Prest, *ready.*
 Prestly, *prestlye, readily, quickly.*
 Pricked, *spurred on, hasted.*
 Prickes, *the mark to shoot at.*
 Pricke-waude, *wound to shoot at.*
 Priefe, *prove.*
 Priving, *proving, tasting.*
 Prove, *proof.*
 Prowes, *proweess, valour.*
 Prude, *pride; proud.*
 Prycke, *the mark.*
 Pryme, *day-break.*
 Puing, *pulling.*
 Puissant, *strong, powerful.*
 Pulde, *pulled.*

Purchased, *procured.*
 Purfel, *ornament of embroidery.*
 Purfelled, *embroidered.*
 Purvayed, *provided.*
 Pyght, *pight, pitched.*
 Q.
 Quadrant, *four-square.*
 Quail, *shrink.*
 Quaint, *cunning; fantastical.*
 Quarry, *slaughtered game.*
 Quat, *quitted.*
 Quay, *quhey, young heifer.*
 Quean, *sorry, base woman.*
 Quel, *cruel, murderous.*
 Queleh, *a blow.*
 Quell, *subdue; kill.*
 Quere, *quire, choir.* Quirister,
chorister.
 Quest, *inquest.*
 Quha, *who.*
 Quhair, *where.*
 Quhan, *whan, when.*
 Quhanceer, *whenever.*
 Quhar, *where.*
 Quhat, *what.*
 Quhatten, *what.*
 Quhen, *when.*
 Quhy, *why.*
 Quick, *alive, living.*
 Quillets, *quibbles.*
 Quitt, *requite.*
 Quyle, *while.*
 Quyrry. *See Quarry.*
 Quyt, *quite.*
 Quyte, *requited.*
 Quo, *quoth.*
 Qwyknit, *quickenened, restored to life.*

R.

Rade, *rode.*
 Rae, *roe.*
 Raik, *to go apace.* Raik on raw, *go fast in a row.*
 Raine, *reign.*
 Raise, *rose.*
 Rampire, *rampart.*
 Ranted, *were merry.*
 Rashing, *the stroke made by the wild boar with his fangs.*

Raught, *reached, gained, obtained.*
 Rayne, *reane, rain.*
 Raysse, *race.*
 Razt, *raught, bereft.*
 Reachless, *careless.*
 Reade, *rede, advise ; guess.*
 Rea'me, *reame, realm.*
 Reas, *raise.*
 Reave, *bereave.*
 Reekt, *regarded.*
 Rede, *redde, read.*
 Rede, *advise, advice ; guess.*
 Redresse, *care, labour.*
 Reke, *smoke.*
 Reeve, *bailiff.*
 Refe, *reve, idem.*
 Refe. *See Reave. Reft, bereft.*
 Register, *officer of the public register.*
 Reid, *rede, reed, red.*
 Reid, *roan, red-roan.*
 Reid. *See Rede.*
 Reius, *deprive of.*
 Rekeles, *recklesse, regardless, rash.*
 Remeid, *remedy.*
 Renisht, *shining ?*
 Renn, *to run.*
 Renyed, *refused.*
 Rescous, *rescues.*
 Reve. *See Reave.*
 Revers, *robbers, pirates, rovers.*
 Rew, *rewe, take pity ; regret. Rue.*
 Rewth, *ruth.*
 Riall, *ryall, royal.*
 Rieht, *right.*
 Ride, *make an inroad.*
 Riddle, *to advise ?*
 Rin, *renn, run.*
 Rise, *shoot, bush, shrub.*
 Rive, *rije, abounding ; split.*
 Roche, *rock.*
 Roke, *reek, steam.*
 Ranne, *ran ; roone, run.*
 Roo, *roe.*
 Rood, *roode, cross, crucifix.*
 Rood-loft, *place in the church where
the images are set up.*
 Roast, *roost.*
 Roufe, *roof.*
 Route, *go about, travel.*
 Routhe, *ruth, pity.*

Row, *rowd, roll, rolled.*
 Rowght, *rout, strife.*
 Rownd, *rownyd, whispered.*
 Rowyndd, *round.*
 Rudd, *red, ruddy ; complexion.*
 Rude, *rood, cross.*
 Ruel-bones, *coloured rings of bone*
 Rues, *ruethe, pitieth ; regrettein.*
 Rugged, *pulled with violence.*
 Rushy, *covered with rushes.*
 Ruth, *ruthe, pity, woe.*
 Ruthful, *rueful, woful.*
 Ryde. *See Ride.*
 Rydere, *ranger.*
 Rynde, *rent.*
 Rysehys, *rushes.*
 Rywe, *rue.*
 Ryzt, *right.*

S.

Sa, *sae, so.*
 Safer, *sapphire.*
 Saft, *soft.*
 Saif, *safe ; save. Savely, safety.*
 Saim, *same.*
 Saisede, *seized.*
 Sair, *sore.*
 Sall, *shall.*
 Sap, *essay, attempt.*
 Sar. *See Sair.*
 Sark, *sarke, shirt.*
 Sat, *sete, set.*
 Saut, *salt.*
 Savyde, *saved.*
 Saw, *say, speech, discourse.*
 Say, *saw.*
 Say, *essay, attempt.*
 Say us no harme, *say no ill of us.*
 Sayne, *say.*
 Seant, *scarce ; scantiness.*
 Seath, *scathe, hurt, injury.*
 Schal, *shall.*
 Schapped, *swapped ?*
 Schatred, *shattered.*
 Schaw, *show.*
 Schene, *sheen, shining ; brightness*
 Schip, *ship ; Schiples, shipless.*
 Scho, *sche, she.*
 Schone, *shone.*
 Schoote, *shot, let go.*

Schowte, schowtte, *shout*.
 Schrill, *shrill*.
 Schuke, *shook*.
 Selab, *table book of slates to write on*.
 Seomfit, *discomfit*.
 Scot, *tax, revenue; shot, reckoning*.
 Se, *sea*.
 Se, sene, seying, *see, seen, seeing*.
 Sed, *said*.
 Seely, *silly, simple*.
 Seething, *boiling*.
 Seik, seke, *seek*.
 Sek, *sack*.
 Sel, *sell, self*.
 Selven, *self*.
 Selver, *silver*.
 Sely. *See Seely*.
 Sen, *since*.
 Sene, *seen*.
 Seneschall, *steward*.
 Senvy, *mustard-seed*.
 Sertayne, sertenlye, *certain, certainly*.
 Setywall. *See Cetywall*.
 Seve, *seven*.
 Sey, *a kind of woollen stuff*.
 Sey yow, *say to, tell you*.
 Seyd, *saw*.
 Shaw, *show*.
 Shaws, *little woods*.
 Shave, *been shaven*.
 Shear, *entirely*.
 Shedd, shedde, *to spill*.
 Shee's, *she shall*.
 Sheeld-bone, *the blade-bone*.
 Sheele, *she'll, she will*.
 Sheene, shene, *shining*.
 Sheere, shire, *a great slice of bread*.
 Sheip, *sheep*.
 Sheits, shotes, *sheets*.
 Shent, *shamed, disgraced, abused*.
 Shepenes, shipens, *cow, or sheep pens*.
 Shimmered, *glittered*.
 Sho, *she*.
 Shoen, shoone, *shoes*.
 Shoke, *shookest*.
 Shold, sholde, *should*.
 Shoone. *See Shoen*.
 Shope, *shaped; betook*.

Shorte, *shorten*.
 Shote, *shot*.
 Shread, *cut into small pieces*.
 Shreeven, shriven, *confessed her sins*.
 Shreward, *a male shrew*.
 Shrift, *confession*.
 Shrive, *confess; hear confession*.
 Shroggs, *shrubs, thorns, briars*.
 Shulde, *should*.
 Shullen, *shall*.
 Shunted, *shunned*.
 Shurtyng, *recreation, diversion*.
 Shynand, *shining*.
 Shyars, *shires*.
 Sib, *kin; akin, related*.
 Sic, sieh, sich, *such*. Sich, *sigh*.
 Sich-like, *such-like*.
 Side, *long*.
 Sied, *saw*.
 Sigh-elout, *elout to strain milk through*.
 Sighan, sighand, *sighing*.
 Sik, sike, *such*.
 Siker, *surely, certainly*.
 Siller, *silver*.
 Sindle, *seldom*.
 Sith, sihe, *since*.
 Sitteth, *sit ye*.
 Skaitli, seath, *harm, mischief*.
 Skalk, *malicious? squinting?*
 Skinker, *one that serves drink*.
 Skinkled, *glittered*.
 Skomfit, *discomfit*.
 Skott, *shot, reckoning*.
 Slade, *a breadth of greensward between plow lands or woods*.
 Slaited, *whetted; wiped*.
 Slated, *slit, broke into splinters*.
 Slaw, *slew*.
 Sle, slee, slea, sley, *slay*.
 Sleau, slone, *slain*.
 Sleip, slepe, *sleep*.
 Slo, sloe, *slay*.
 Slode, slit, *split*.
 Slone, *slain*.
 Slourhe, *slew*.
 Smithers, *smothers*.
 Sna', snaw, *snow*.
 Soldain, soldan, sowdan, *sultan*.
 Soll, soulle, sowle, *soul*.

- Sond, *a present, a sending.*
 Sone, soan, soon.
 Sonn, son, sun.
 Sooth, *truth, true.* Soothly, *truly.*
 Sort, *company.*
 Soth, sothe, south, southe. *See* Sooth.
 Soth-Ynglonde, *South England.*
 Sould, schuld, *should.*
 Souldan. *See* Soldain.
 Souling, *victualling.*
 Sowdan. *See* Soldain.
 Sowden, sowdain, *idem.*
 Sowne, *sound.*
 Sowre, soare, *sour, sore.*
 Sowter, *shoemaker.*
 Soy, *silk.*
 Spak, spack, spaik, *spake.*
 Spec, *idem.*
 Sped, *speeded, succeeded.*
 Speered, sparred, *fastened, shut.*⁴
 Speik, *speak.*
 Speir, *spear.* Speer.
 Speir, speer, speere, spere, speare,
 spire, *ask, inquire.*⁵
 Spence, spens, *expense.*
 Spendyd, *grasped.*
 Spere, speere, *spear.*
 Spill, spille, *spoil, destroy, harm.*
 Spillan, spilland, *spilling.*
 Spilt, *spoilt.*
 Spindles and whorles, *instrument*
 *used for spinning in Scotland.*⁶
 Spole, *shoulder; arm-pit.*
 Sporeless, *spurless, without spurs.*
 Sprent, sprente, *spurred, sprung out.*
 Spurning, *froth that purges out.*
 Spurn, spurne, *a kick.*
 Spyde, *spied.*
 Spylt, *spoiled, destroyed.*
 Spyt, spyte, *spite.*
 Squelsh, *a blow, or bang.*
 Stabille, *establish?*
 Stalwart, stalworth, *stout*
 Stalwourthly, *stoutly.*
 Stane, stean, *stone.*
 Starke, *stiff; entirely.*
 Startopes, *bustins, or half-boots.*
 Stead, stede, *place.*
 Stean. *See* Stane.
 Steadye, *s'eady.*
 Steid, stede, *stead.*
 Steir, *stir.*
 Stel, stele, steil, *steel.*
 Sterne, *stern; stars.*
 Sterris, *stars.*
 Stert, sterte, *start.*
 Steven, *time, voice.*
 Still, *quiet, silent.*
 Stiut, *stop, stopped.*
 Stonders, stouderes, *standers-by.*
 Stonde, stound, stounde, stownde,
 time, space, hour, moment; while.
 Stoup of weir, *pillar of war.*
 Stour, stower, stowre, *fight, stir, dis-*
 turbance.
 Stown, *stolen.*
 Stower, stowre. *See* Stour.
 Stowre, *strong, robust, fierce.*
 Sta, strae, *straw.*
 Streight, *straight.*
 Strekene, *stricken, struck.*
 Stret, *street.*

⁴ So in an old "Treatyse agaynst Pestilence, &c. 4to, emprinted by Wynkyn de Worde:" we are exhorted to "SPERE (*i.e.* shut or bar) the wyndowes ayenst the south." fol. 5.

⁵ So CHAUCER, in his Rhyme of Sir Thopas :

— "He soughte north and south,
And oft he SPIRED with his mouth,"

1. e. 'inquired.' Not SPIED, as in the Canterbury Tales, vol. ii. p. 234.

⁶ The ROCK, SPINDLES, and WHORLES, are very much used in Scotland and the northern parts of Northumberland at this time. The thread for shoemakers, and even some linen-webs, and all the twine of which the Tweed salmon-nets are made, are spun upon SPINDLES. They are said to make a more even and smooth thread than spinning-wheels.

Strick, *strict*.
 Strife, *strain*, or *measure*.
 Strike, *stricken*.
 Stroke, *struck*.
 Stude, *stood*.
 Stuid, *ditto*.
 Styntyde, *stinted*, *stayed*, *s'opped*.
 Styraunde stagge, *many & stirring*,
travelling journey.
 Styrt, *start*.
 Suar, *sure*.
 Sum, *some*.
 Summere, *a sumpter horse*.
 Sumpter, *horses that carry burdens*.
 Sune, *soon*.
 Suore bi ys chin, *swore by his chin*.
 Surease, *cease*.
 Suthc, *swith*, *soon*, *quickly*.
 Sua, *sa*, *so*.
 Swaird, *green-sward*.
 Swapte, *swapped*, *swopede*, *struck*
violently; *exchanged blows*.
 Swarvde, *swarved*, *climbed*.
 Swab, *swatte*, *swotte*, *did sweat*.
 Swear, *sware*, *sweare*, *swear*; *oath*.
 Sward, *swearde*, *sword*, *sword*.
 Sweaven, *a dream*.
 Sweere, *swire*, *neck*.
 Sweet, *swete*, *sweet*.
 Swepyl, *the swinging part of a flail*.
 Sweven. *See Sweaven*.
 Swith, *quickly*, *instantly*.
 Swyke, *sigh*.
 Swynkers, *labourers*.
 Swypping, *striking fast*.

Swyving, *whoring*.
 Syeh, *such*.
 Syd, *side*.
 Sydeshear, *sydis shear*, *on all sides*.
 Syn, *syne*, *then*, *afterwards*.
 Syns, *since*.
 Syschemell, *Ishmael*.
 Syth, *since*.
 Syzt, *sight*.

T.

Taiken, *token*, *sign*.
 Taine, *tayne*, *taken*.
 Take, *taken*.
 Talents, *golden head ornaments?*
 Tane, *one*.
 Tarbox, *liniment box carried by*
shepherds.
 Targe, *target*, *shield*.
 Te, *to*. 'Te make, *to make*.
 Te he! *Interjection of laughing*.
 Teene, *sorrow*, *grief*, *wrath*. 'Tene.
 Teenefu', *indignant*, *wrathful*,
furios.
 Teir, *tere*, *tear*.
 Tent, *heed*.
 Termagaunte, *the god of Sarazens?*
 Terry, *diminutive of Thierry*,
Theodoricus, *Didericus*; *Terece*.
 Tester, *a coin*.
 Thia, *them*. 'Thah, *though*.
 Thair, *their*.
 Thair, *thare*, *there*.
 Thame, *them*.
 Than, *then*.
 Thare, *there*, *ther*, *thore*, *there*.

⁷ The old French Romancers, who had corrupted TERMAGANT into TERVAGANT, couple it with the name of MAHOMET as constantly as ours; thus in the old *Roman de Blanchardin*,

“ Cy guerpison tuit Apolin,
 Et Mahomet et TERVAGANT.”

Hence Fontaine, with great humour, in his Tale, intituled *La Fiancée du Roy de Garbe*, says,

“ Et reniant Mahom, Jupin, et TERVAGANT,
 Avec maint autre Dieu non moins extravagant.”

Mém. de l'Acad. des Inscript. tom. xx. 4to. p. 352.

As Termagant is evidently of Anglo-Saxon derivation and can only be explained from the elements of that language, its being corrupted by the old French Romancers proves that they borrowed some things from ours.

- The, *thee*.
 The, *they*. The wear, *they were*.
 The, *thee*, *thrive*. So mote I thee,
 so may I thrive. See Chaucer,
 'Canterb. Tales,' i. 308.
 The God, i. e. *The high God*.
 Thear, *there*.
 Thee, *to thrive*. Mote he thee, *may*
 he thrive.
 Thend, *the end*.
 Ther, *their*.
 Ther-for, *therefore*.
 Therto, *thereto*.
 Thes, *these*.
 Therves, *manners; limbs*.
 Theyther-ward, *thither-ward*.
 Thie, *thy*. Thowe, *thou*. Thi sone,
 thy son.
 Thii, *they*.
 Thilke, *this*.
 Thir, *this, these*.
 Thir towmonds, *these twelve months*.
 Thirti thousant, *thirty thousand*.
 Tho, *then, those, the*.
 Thocht, *thought*.
 Thole, *tholed, suffer, suffered*.
 Thorowe, *throw, through*.
 Thouse, *thou art*.
 Thoust, *thou shalt, or shouldst*.
 Thrall, *captive; captivity*.
 Thrang, *throng, close*.
 Thrawis, *threes*.
 Thre, *thrie, three*.
 Threape, *to argue, assert positively*.
 Threw, *throve*.
 Thrie. See *Thre*.
 Thrif, *threven, thrive*.
 Thrilled, *twirled, turned round*.
 Thrittè, *thirty*.
 Thronge, *hastened*.
 Thropes, *villages*.
 Thurch, *through, through*.
 Thud, *noise of a fall*.
 Tibbe, *diminutive for Isabel* (Scot-
 tish).
 Tide, *time*.
 Tift, *puff of wind*.
 Tild downe, *pitched*.
 Till, *to; when*.
 Till, *unto, entice*.
 Timkin, *diminutive of Timothy*.
 Tine, *lose*.
 Tint, *lost*.
 Tirl, *twirl, turn round*.
 Tirl at the pin, *unlatch the door*.
 To, *too; two*.
 Ton, *tone, the one*.
 Too-fall, *twilight*.⁸
 Tor, *tower; pointed rock on hill*.
 Toun, *toune, town*.
 Toure, *tower*.
 Tow, *to let down with a rope*.
 Tow, *towe, two*. Twa.
 Towmoond, *twelve-month, year*.
 Towyn. See *Toun*.
 Traiterye, *treason, treachery*.
 Trenchant, *cutting*.
 Tres hardie, *thrice hardy*.
 Treytory, *traitory*. See *Traiterye*.
 Trichard, *treacherous*.
 Tricthen, *trick, deceive*.
 Tride, *tried*.
 Trie, *tre, tree*.
 Triest furth, *draw forth to an assign-
 ation*.
 Trim, *exact*.
 Trisulcate, *three-forked or pointed*.
 Trough, *trouth, troth*.
 Trow, *think, believe, trust, conceive;*
 also, verily.
 Trowth, *troth*.
 Tru, *true*.
 Trumped, *booted, told lies*.
 Trumpes, *wooden trumpets*.
 Tuik, *tuke, took*.
 Tuke gude kelp, *kept a close eye*
 upon her.
 Tul, *till, to*.
 Turn, *an occasion*.
 Turnes a crab, *at the fire: roasts a*
 crab.
 Tush, *interjection of contempt or*
 impatience.
 Twa, *two*.

⁸ "Tofall of the night," seems to be an image drawn from a suspended canopy, so let fall as to cover what is below.—(Mr. Lambe.)

Twatling, *small, piddling*.
 Twayne, *two*.
 Twin'd, *parted, separated*.
 Twirtle twist, *thoroughly twisted*.

U.

Ueh, *each*.
 Ugsome, *shocking, horrible*.
 Unbethought, *for bethought*.
 Unctuous, *fat, clammy, oily*.
 Undermeles, *afternoons*.
 Undight, *undeked, undressed*.
 Unkeimpt, *uncombed*.
 Unmaeklye, *misshapen*.
 Unmufit, *undisturbed, unconfounded*.
 Unseeled, *opened; a term in falconry*.
 Unsett steven, *unappointed time, unexpectedly*.
 Unsousie, *unlucky, unfortunate*.
 Untyll, *unto; against*.
 Ure, *use*.
 Uthers, *others*.

V.

Vair (Somerset), *fair*.
 Valzient, *valiant*.
 Vaporing, *hectoring*.
 Vazen (Somerset), *faiths*.
 Venu, *approach, coming*.
 Vices, *devices; screws; turning pins; swivels; spindle of a press?*
 Vilane, *rascally*.
 Vive (Somerset), *fire*.
 Voyded, *quitted, left*.
 Vicars (Somerset), *friars; "Vicars."*

W.

Wa', *wall, way*.
 Wad, *would*. Wadle, wld, wolde.
 Waddel, *of a light blue colour?*⁹
 Wae, waeto', *woe, woful*.
 Wae worth, *woe betide*.
 Waine, *wagon*.
 Walker, *fuller of cloth*.
 Wallowit, *faded, withered*.
 Walter, *roll along; wallow*.

Walter, *welter*.
 Waly, *interjection of grief*.
 Wame, *womb*. Wem.
 Wan, *gone; came; deficient; black, gloomy*.
 Wan neir, *drew near*.
 Wane, *one*.
 Wanruse, *uneasy*.
 War, ware, *aware*.
 War ant wys, *wary and wise*.
 Ward, *watch, sentinel*.
 Warde, *advise, forewarn*.
 Warke, *work*.
 Warld, warldis, *world, worlds*.
 Waryd, *accursed*.
 Waryson, *reward*.
 Wassel, *drinking, good cheer*.
 Wat, *wet; knew*.
 Wat, wot, *know, am aware*.
 Wate, *blamed*.
 Wate, weet, weete, wete, witte, wot, wote, wotte, *know*.
 Wax, *to grow, become*.
 Wayde, *waved*.
 Wayward, *froward, perrerse*.
 Weal, *well*. Weale, *welfare*.
 Weale, weel, weil, wele, *well*.
 Weare-in, *drive in gently*.
 Wearifon', *wearisome, tiresome*.
 Weazon, *the throat*.
 Wedous, *widows*.
 Wee, *little*.
 Weede, *clothing, dress*.
 Weel, *well; we will*.
 Weene, *think*.
 Weet, *wet*.
 Weet. See Wate.
 Weid, weed, wede. See Weede.
 Weil, wepe, *weep*.
 Weinde, wende, went, weende, weened, *thought*.
 Weird, *wizard, witch*.
 Wel-away, *interjection of grief*.
 Wel of pitè, *well of pity*.
 Weldynge, *ruling*.
 Welkin, *the sky*.

⁹ Taylor, in his 'History of Gavel-kind,' p. 49, says, "Bright, from the British word *Brith*, which signifies their *waddle-colour*; this was a light blue." —Minsnew's Dictionary.

Well-away, *exclamation of pity.*
 Wem, *hurt.*
 Weme, *womb, belly : hollow.*
 Wend, wende, wenden, *go.*
 Wende, *thought.*
 Wene, ween, *think,*
 Wer, *were.*
 Wereth, *defendeth.*
 Werke, *work.*
 Werre, weir, warris, *war, wars.*
 Werryed, *worried.*
 Wes, *was.*
 Westlin, westlings, western, *whistling.*
 Wha, *who.*
 Whair, *where.*
 Whan, *when.*
 Whang, *a large slice.*
 Wheder, *whither.*
 Whelyng, *wheeling.*
 Whig, *sour whey, buttermilk.*
 While, *until.*
 Whilk, *which.*
 Whit, *jot.*
 Whittles, *knives.*
 Whoard, *hoard.*
 Whorles. *See Spindles.*
 Whos, *whose.*
 Whyllys, *whilst.*
 Wi, *with.*
 Wight, *human being, man or woman.*
 Wight, *strong, lusty.*
 Wightlye, *vigorously.*
 Wightye, *wighty, strong, active.*
 Wield-worm, *serpent.*
 Wildings, *wild apples.*
 Wilfulle, *wandering, erring.*
 Will, *shall.*
 Win, *get, gain.*
 Windar, *a kind of hawk.*
 Windling, *winding.*
 Winnæ, *will not.*
 Winsome, *agreeable, engaging.*
 Wis, wiss, *know.* Wist, *knew.*
 Wit, weet, *know, understand.*
 Withouten, *withoughten, without.*
 Wo, woo, *woe.*
 Wobster, webster, *weaver.*
 Wode, wood, wod, *wood : mad.*
 Wode-warde, *towards the wood.*

Woe, *woful, sorrowful.*
 Woe-begone, *lost in grief.*
 Woe-man, *a sorrowful man.*
 Woe-worth, *woe be to thee.*
 Wolde, *would.*
 Woll, *wool.*
 Wan, *went, usage.*
 Won'd, woun'd, *dwelt.*
 Wonde, wound, *winded.*
 Wonders, *wonderous.*
 Wondersly, *wonderly, wondrously.*
 Wone, *one.*
 Wonne, *dwelt.*
 Wood, wode, *mad, furious.*
 Woolweele, wodewale, *the golden ouze, a bird of the thrush-kind.*
 Wood-wroth, *furiously enraged.*
 Worshipfully frended, *of worshipful friends.*
 Worthe, *worthy.*
 Wot, wote, *know, think.*
 Wouche, *mischief, evil.*
 Wow, *vow : woe !*
 Wracke, *ruin, destruction.*
 Wrang, *wrung.*
 Wreake, *pursue revengefully.*
 Wreke, *wreak, revenge.*
 Wrench, *wretchedness.*
 Wright, *write.*
 Wringe, *contended with violence.*
 Writhe, *writhed, twisted.*
 Wroken, *revenged.*
 Wronge, *wrong.*
 Wrouzt, *wrought.*
 Wull, *will.*
 Wyght, *strong, lusty.*
 Wyghtye, *ditto.*
 Wyld, *wild deer.*
 Wynde, wende, *go.*
 Wynne, win, *joy.*
 Wynnyn, win, *gain.*
 Wyrch wyselyer, wirke, wislier, *work more wisely.*
 Wyse, *direct, govern, take care of.*
 Wyste, *knew.*
 Wyt, wit, weet, *know.*
 Wyte, *blame.*

Y.

Y, I. Y singe, *I sing.*
 Y-beare, *beare.*

Y-boren, *borne*.
 Y-built, *built*.
 Y-cleped, *named, called*.
 Y-con'd, *taught, instructed*.
 Y-core, *chosen*.
 Y-fere, *together*.
 Y-founde, *found*.
 Y-mad, *made*.
 Y-picking, *picking, culling*.
 Y-slaw, *slain*.
 Y-was, *verily*.
 Y-were, *were*.
 Y-wis, *verily*. Y-wys.
 Y-wonne, *won*.
 Y-wrought, *wrought*.
 Y-wys. See Y-wis.
 Y-zote, *molten, melted*.
 Yae, *each*.
 Yalping, *yelping*.
 Yaned, *yawned*.
 Yate, *gate*.
 Yave, *gave*.
 Ych, ycha, yche, ilka, *each*.
 Yeholde, yef, *I should, if*.
 Yehon, yehone, *each one*.
 Yehulle, *I shall*.
 Yehyseled, *cut with the chisel*.
 Ydle, *idle*.
 Yebent, y-bent, *bent*.
 Ye feth, y-feth, *in faith*.
 Yearded, *buried*.
 Yede, yode, *went*.
 Yee, *eye*.
 Yeldyde, *yielded*.
 Yenoughe, ynoughe, *enough*.
 Yerarchy, *hierarchy*.
 Yere, yeere, *year, years*.
 Yerle, yerlle, *earl*.
 Yerly, *early*.
 Yese, *ye shall*.
 Yestreen, *yester-evening*.
 Yt, *if*.
 Yfere, *together*.

Ygnoraunce, *ignorance*.
 Ylke, ilk, *same*.
 Yll, *ill*.
 Ylythe, *listen*.
 Yn, *in*; house, *home*.
 Yngglishe, Yngglyshe, *English*.
 Ynglonde, *England*.
 Yode, *went*.
 Youe, *you*.
 Ys, *is*; his; *in his*.
 Ystonge, *stung*.
 Yt, *it*.
 Yth, *in the*.

Z.

Z, y, g, and s.
 Zacrिंग bell (Somerset), *sacring bell*;
 a little bell rung at the elevation of
 the host.
 Ze, zea, *you, ye, thee*. Zee're, *ye are*.
 Zede, yede, *went*.
 Zee, zeene, *see, seen*.
 Zees, *ye shall*.
 Zef, yef, *if*.
 Zeir, *year*.
 Zellow, *yellow*.
 Zeme, *take care of*.
 Zent, *through*.
 Zestrene, *yester-e'en*.
 Zet, *yet*.
 Zet, *yet*.
 Zonder, *yonder*.
 Zong, *young*.
 Zonne, *son*.
 Zou, *you*. Zour, *your*.
 Zoud, *you would*.
 Zour, *your*.
 Zour-lane, *your-lane, alone, by your-*
 self.
 Zouth, *youth*.
 Zule, yule, *Christmas*.
 Zung, zonge, *young*.

** The printers have usually substituted the letter z to express the character *ȝ* which occurs in old MSS: but we are not to suppose that this *ȝ* was ever pronounced as our modern z; it had rather the force of y (and perhaps of gh), being no other than the Saxon letter *ȝ* which both the Scots and English have in many instances changed into y, as *ȝeap* *yard*, *ȝeap* *year*, *ȝeong* *young*, &c.

INDEX.

- ADAM BELL**, Clym of the Clough,
 and William of Cloudesly, i. 106.
Admiral Hosier's Ghost. *Glover*,
 ii. 74.
Aged Lover renounceth Love, i. 128.
Alcanzor and Zayda, i. 242.
Argentile and Curan. *Warner*,
 i. 412.
As ye came from the Holy Land,
 i. 312.
Auld Good-man, ii. 184.

BAFFLED KNIGHT, or Lady's Policy,
 ii. 51.
Bailiff's Daughter of Islington, ii.
 194.
Balet by Earl Rivers, i. 278.
Ballad of Constant Susannah, i.
 150.
Ballad of Luther, the Pope, a Car-
dinal, and a Husbandman, i. 327.
Barbara Allen's Cruelty, ii. 189.
Battle of Otterbourne, i. 12.
Beggar's Daughter of Bednall-
Green, i. 360.
Birth of St. George, ii. 258.
Bonny Earl of Murray, i. 395.
Boy and the Mantle (Original),
 ii. 105.
Boy and the Mantle (Percy's Re-
vision), ii. 342.

Braes of Yarrow. *Hamilton*, ii. 70.
Brave Lord Willoughbey, i. 402.
Bride's Burial, ii. 208.
Bryan and Pereene. *Grainger*, i.
 234.

CHARACTER of a Happy Life. *Wotton*,
 i. 226.
Chevy Chase, Ancient Ballad, i. 1.
Chevy Chace, Modern Ballad, i. 180.
Child of Elle, i. 75.
Child Waters, ii. 141.
Children in the Wood, ii. 225.
Complaint of Conscience, ii. 1.
Constant Penelope, ii. 297.
Constant Susannah, Ballad, i. 150.
Corin's Fate, i. 422.
Corydon's Doleful Knell, i. 432.
Corydon's Farewell to Phillis, i. 150.
Cupid and Campaspe. *Lilje*, ii. 161.
Cupid's Assault. *Lord Vaux*, i. 279.
Cupid's Pastime. *Davison*, i. 224.

DEATH's final Conquest. *Shirley*,
 i. 192.
Death of King Edward the First, i.
 249.
Distracted Lover, ii. 65.
Distracted Puritan, ii. 59.
Downfall of Charing Cross, ii. 41.
Dowsabell. *Drayton*, i. 216.

- Dragon of Wantley, ii. 313.
 Dulcina, ii. 212.
 Dyttie to Hey Downe, ii. 133.
- EDOM (Adam) o' Gordon, i. 81.
 Elward, Edward, i. 41.
 Elegy on Henry, fourth Earl of Northumberland. *Skelton*, i. 65.
 Essay on the Ancient Metrical Romances, ii. 80.
 Essay on the Ancient Minstrels of England, i. 1.
 Essay on the Metre of Pierce Plowman's Visions, ii. 1.
 Essay on the Origin of the English Stage, i. 88.
 Ew-bughts Marion, ii. 153.
- FAIR Bridges, *Gascoigne*, i. 344.
 Fair Margaret and Sweet William, ii. 186.
 Fair Rosamond. *Delone*, i. 347.
 Fairies' Farewell. *Corbet*, ii. 253.
 Fairy Queen, ii. 251.
 Fancy and Desire. *Vere*, i. 371.
 Farewell to Love. *Beaumont and Fletcher*, i. 221.
 Frantie Lady, ii. 67.
 Friar of Orders Gray, i. 176.
 Frolicsome Duke, or the Tinker's Good Fortune, i. 173.
- GABERLUNZIE Man, James V., i. 289.
 Gentle Herdsman, tell to Me, i. 302.
 Gentle River, Gentle River, i. 236.
 George Barnwell, ii. 279.
 Gernutus, the Jew of Venice, i. 151.
 Gil (Child) Morrice, ii. 166.
 Gilderoy, i. 227.
 Glasgerion, ii. 134.
 Guy and Amaranth. *Rowlands*, ii. 178.
- HARDYKNUTE. *Bruce*, i. 314.
 Harpalus, i. 294.
 Heir of Linne, i. 337.
 Hue and Cry after Cupid. *B Jonson*, ii. 216.
- JANE SHORE, i. 423.
 Jealousy, Tyrant of the Mind. *Dryden*, ii. 296.
 Jemmy Dawson. *Shenstone*, ii. 77.
 Jephthah, Judge of Israel, i. 130.
 Jew's Daughter, i. 26.
 John Anderson my Jo, i. 332.
- KING and the Miller of Mansfield, ii. 231.
 King Arthur's Death, ii. 124.
 King Cophetua and the Beggar Maid, i. 135.
 King Edward IV. and the Tanner of Tamworth, i. 305.
 King Estmere, i. 42.
 King John and the Abbot of Canterbury, ii. 30.
 King Leir and his three Daughters i. 166.
 King of France's Daughter, ii. 218.
 King of Scots and Andrew Browne. *Elderton*, i. 390.
 King Ryence's Challenge, ii. 121.
 Knight and Shepherd's Daughter, ii. 154.
- LADY Anne Bothwell's Lament, i. 384.
 Lady Distracted with Love, ii. 64.
 Lady Isabella's Tragedy, ii. 213.
 Lady turned Serving-man, ii. 162.
 Lady's Fall, ii. 197.
 Legend of King Arthur, ii. 130.
 Legend of Sir Guy, ii. 173.

- Lilli Burlero. *Wharton*, ii. 68.
 Little John Nobody, i. 333.
 Little Musgrave and Lady Barnard,
 ii. 149.
 Lord Thomas and Fair Annet, ii.
 275.
 Lord Thomas and Fair Ellinor, ii.
 159.
 Love will find out the Way, ii. 274.
 Lover of late was I, ii. 230.
 Loyalty Confined. *L'Estrange*, ii. 43.
 Lucy and Colin. *Tickell*, ii. 340.
 Lunatic Lover, ii. 62.
 Luther, the Pope, a Cardinal, and
 a Husbandman. Ballad, i. 327.
 Lye, The. *Raleigh*, ii. 26.

 MARGARET'S Ghost. *Mallet*, ii. 337.
 Marriage of Sir Gawaine, ii. 112.
 Marriage of Sir Gawaine (*Perey's*
 Version), ii. 349.
 Mary Ambree, i. 399.
 Murder of the King of Scots, i. 386.
 My Mind to me a Kingdom is, i. 208.

 NORTHUMBERLAND betrayed by
 Douglas, i. 200.
 Not-browne Mayd, i. 265.
 Nymph's Reply. *Raleigh*, i. 160.

 Old and young Courtier, ii. 35.
 Old Robin of Portingale, ii. 371.
 Old Tom of Bedlam, ii. 57.
 Original Ballad by Chaucer, i. 252.

 PASSIONATE Shepherd to his Love,
Marlow, i. 158.
 Patient Countess. *Warner*, i. 210.
 Phillida and Corydon. *Breton*, ii.
 147.
 Plain Truth and Blind Ignorance,
 ii. 17.

 QUEEN Dido, or the Wandering
 Prince of Troy, ii. 241.
 Queen Eleanor's Confession, i. 356.
 Queen Elizabeth's Verses while
 Prisoner at Woodstock, i. 336.

 RICHARD of Almaigne, i. 246.
 Rising in the North, i. 193.
 Robin and Makyne, i. 298.
 Robin Good-fellow, ii. 247.
 Robin Hood and Guy of Gisborne,
 i. 56.
 Robyn, Jolly Robyn, i. 132.

 SALE of Rebellious House-hold Stuff,
 ii. 48.
 Shepherd's Address to his Muse.
Breton, ii. 157.
 Shepherd's Resolution. *Wither*, ii.
 239.
 Sir Aldingar, i. 282.
 Sir Andrew Barton, i. 373.
 Sir Canline, i. 28.
 Sir John Grehme and Barbara
 Allan, ii. 193.
 Sir John Suckling's Campaign, ii.
 38.
 Sir Lancelot du Lake, i. 146.
 Sir Patrick Spence, i. 54.
 Song to the Lute in Musicke, i.
 134.
 Sonnet by Queen Elizabeth, i.
 388.
 Spanish Lady's Love, i. 409.
 Spanish Virgin, or Effects of
 Jealousy, ii. 292.
 St. George and the Dragon, ii.
 266.
 St. George for England, 1st Part,
 ii. 320.
 St. George for England, 2nd Part.
Grubb, ii. 324.

- Stedfast Shepherd. *Wither*, ii. 290.
 Sturdy Rock, i. 359.
 Sweet Neglect. *B. Jonson*, ii. 225.
 Sweet William's Ghost, ii. 191.

 TAKE those Lips Away, i. 166.
 Take thy Old Cloak about Thee, i. 139.
 Thomas, Lord Cromwell, i. 292.
 Titus Andronicus's Complaint, i. 161.
 To Althea from Prison. *Lovelace*, ii. 39.
 To Lucasta, on going to the Wars, *Lovelace*, ii. 300.
 Tower of Doctrine. *Hawes*, i. 73.
 Turnament of Tottenham, i. 254.

 ULYSSES and the Syren. *Daniel*, i. 221.
 Unfading Beauty. *Carew*, ii. 279.

 VALENTINE and Ursine, ii. 301.
 Verses by Charles I. ii. 45.
 Verses by James I. ii. 28.
 Victorious Men of Earth. *Shirley*, i. 405.
 Victory at Agincourt, i. 264.

 WALY, waly, Love be Bonny, ii. 202.
 Wandering Jew, ii. 21.
 Wanton Wife of Bath, ii. 204.
 Why so Pale? *Suckling*, ii. 56.
 Willow Tree, ii. 196.
 Willow, Willow, Willow, i. 142.
 Winifreda, i. 230.
 Winning of Cales, i. 406.
 Witch of Wokey, i. 231.
 Witches' Song. *B. Jonson*, ii. 245.

 YOU MEANER Beauties. *Wotton*, ii. 34.
 Young Waters, i. 396.
 Youth and Age. *Shakspeare*, i. 172.

THE END.

AN
ALPHABETICAL LIST
OF BOOKS CONTAINED IN
BOHN'S LIBRARIES.

*Detailed Catalogue, arranged according to the various
Libraries, will be sent on application.*

ADDISON'S Works. With the Notes of Bishop Hurd, Portrait, and 8 Plates of Medals and Coins. Edited by H. G. Bohn. 6 vols. 3s. 6d. each.

ÆSCHYLUS, The Dramas of. Translated into English Verse by Anna Swanwick. 4th Edition, revised. 5s.

— **The Tragedies of.** Translated into Prose by T. A. Buckley, B.A. 3s. 6d.

ALLEN'S (Joseph, R. N.) Battles of the British Navy. Revised Edition, with 57 Steel Engravings. 2 vols. 5s. each.

AMMIANUS MARCELLINUS. History of Rome during the Reigns of Constantius, Julian, Jovianus, Valentinian, and Valens. Translated by Prof. C. D. Yonge, M.A. 7s. 6d.

ANDERSEN'S Danish Legends and Fairy Tales. Translated by Caroline Peachey. With 120 Wood Engravings. 5s.

ANTONINUS (M. Aurelius), The Thoughts of. Trans. literally,

with Notes and Introduction by George Long, M.A. 3s. 6d.

APOLLONIUS RHODIUS. 'The Argonautica.' Translated by E. P. Coleridge, B.A. 5s.

APPIAN'S Roman History. Translated by Horace White, M.A., LL.D. With Maps and Illustrations. 2 vols. 6s. each.

APULEIUS, The Works of Comprising the Golden Ass, God of Socrates, Florida, and Discourse of Magic. 5s.

ARIOSTO'S Orlando Furioso. Translated into English Verse by W. S. Rose. With Portrait, and 24 Steel Engravings. 2 vols. 5s. each.

ARISTOPHANES' Comedies. Translated by W. J. Hickie. 2 vols. 5s. each.

ARISTOTLE'S Nicomachean Ethics. Translated, with Introduction and Notes, by the Venerable Archdeacon Browne. 5s.

— **Politics and Economics.** Translated by E. Walford, M.A., with Introduction by Dr. Gillies. 5s.

ARISTOTLE'S *Metaphysics*.
Translated by the Rev. John H.
M'Mahon, M.A. 5s.

— *History of Animals*. Trans.
by Richard Cresswell, M.A. 5s.

— *Organon*; or, *Logical Treatises*, and the *Introduction of Porphyry*. Translated by the Rev. O. F. Owen, M.A. 2 vols. 3s. 6d. each.

— *Rhetoric and Poetics*.
Trans. by T. Buckley, B.A. 5s.

ARRIAN'S *Anabasis of Alexander*, together with the *Indica*.
Translated by E. J. Chinnock,
M.A., LL.D. With Maps and
Plans. 5s.

ATHENÆUS. *The Delpnosophists*; or, the *Banquet of the Learned*. Trans. by Prof. C. D. Yonge, M.A. 3 vols. 5s. each.

BACON'S *Moral and Historical Works*, including the *Essays*, *Apophtegms*, *Wisdom of the Ancients*, *New Atlantis*, *Henry VII.*, *Henry VIII.*, *Elizabeth*, *Henry Prince of Wales*, *History of Great Britain*, *Julius Cæsar*, and *Augustus Cæsar*. Edited by J. Devey, M.A. 3s. 6d.

— *Novum Organum and Advancement of Learning*. Edited by J. Devey, M.A. 5s.

BASS'S *Lexicon to the Greek Testament*. 2s.

BAX'S *Manual of the History of Philosophy*, for the use of Students. By E. Belfort Bax. 5s.

BEAUMONT and FLETCHER, their finest Scenes, Lyrics, and other Beauties, selected from the whole of their works, and edited by Leigh Hunt. 3s. 6d.

BECHSTEIN'S *Cage and Chamber Birds*, their *Natural History*, *Habits*, *Food*, *Diseases*, and *Modes of Capture*. Translated, with considerable additions on *Structure*, *Migration*, and *Economy*, by H. G. Adams. Together with **SWEET BRITISH WARBLERS**. With 43 coloured Plates and Woodcut Illustrations. 5s.

BEDE'S (Venerable) *Ecclesiastical History of England*. Together with the **ANGLO-SAXON CHRONICLE**. Edited by J. A. Giles, D.C.L. With Map. 5s.

BELL (Sir Charles). *The Anatomy and Philosophy of Expression*, as connected with the *Fine Arts*. By Sir Charles Bell, K.H. 7th edition, revised. 5s.

BERKELEY (George), Bishop of Cloyne, *The Works of*. Edited by George Sampson. With Biographical Introduction by the Right Hon. A. J. Balfour, M.P. 3 vols. 5s. each.

BION. See **THEOCRITUS**.

BJÖRNSSON'S *Arne and the Fisher Lassie*. Translated by W. H. Low, M.A. 3s. 6d.

BLAIR'S *Chronological Tables* Revised and Enlarged. Comprehending the *Chronology and History of the World*, from the Earliest Times to the Russian Treaty of Peace, April 1856. By J. Willoughby Rosse. Double vol. 10s.

— *Index of Dates*. Comprehending the principal Facts in the *Chronology and History of the World*, alphabetically arranged; being a complete Index to Blair's *Chronological Tables*. By J. W. Rosse. 2 vols. 5s. each.

BLEEK, Introduction to the Old Testament. By Friedrich Bleek. Edited by Johann Bleek and Adolf Kamphausen. Translated by G. H. Venables, under the supervision of the Rev. Canon Venables. 2 vols. 5s. each.

BOETHIUS'S Consolation of Philosophy. King Alfred's Anglo-Saxon Version of. With a literal English Translation on opposite pages, Notes, Introduction, and Glossary, by Rev. S. Fox, M.A. 5s.

BOHN'S Dictionary of Poetical Quotations. 4th edition. 6s.

BOHN'S Handbooks of Games. New edition. In 2 vols., with numerous Illustrations 3s. 6d. each.

Vol. I.—**TABLE GAMES**:—Billiards, Chess, Draughts, Backgammon, Dominoes, Solitaire, Reversi, Go-Bang, Rouge et Noir, Roulette, E.O., Hazard, Faro.

Vol. II.—**CARD GAMES**:—Whist, Solo Whist, Poker, Piquet, Écarté, Euchre, Bézique, Cribbage, Loo, Vingt-et-un, Napoleon, Newmarket, Cope Joen, Speculation, &c., &c.

BOND'S A Handy Book of Rules and Tables for verifying Dates with the Christian Era, &c. Giving an account of the Chief Eras and Systems used by various Nations; with the easy Methods for determining the Corresponding Dates. By J. J. Bond. 5s.

BONOMI'S Nineveh and its Palaces. 7 Plates and 294 Woodcut Illustrations. 5s.

BOSWELL'S Life of Johnson, with the TOUR IN THE HEBRIDES and JOHNSONIANA. Edited by the Rev. A. Napier, M.A. With Frontispiece to each vol. 6 vols. 3s. 6d. each.

BRAND'S Popular Antiquities of England, Scotland, and Ireland. Arranged, revised, and greatly enlarged, by Sir Henry Ellis, K.H., F.R.S., &c., &c. 3 vols. 5s. each.

BREMER'S (Frederika) Works. Translated by Mary Howitt. 4 vols. 3s. 6d. each.

BRIDGWATER TREATISES. Bell (Sir Charles) on the Hand. With numerous Woodcuts. 5s.

Kirby on the History, Habits, and Instincts of Animals. Edited by T. Rymer Jones. With upwards of 100 Woodcuts. 2 vols. 5s. each.

Kidd on the Adaptation of External Nature to the Physical Condition of Man. 3s. 6d.

Chalmers on the Adaptation of External Nature to the Moral and Intellectual Constitution of Man. 5s.

BRINK (B. ten) Early English Literature. By Bernhard ten Brink. Vol. I. To Wyclif. Translated by Horace M. Kennedy 3s. 6d.

Vol. II. Wyclif, Chaucer, Earliest Drama Renaissance. Translated by W. Clarke Robinson, Ph.D. 3s. 6d.

Vol. III. From the Fourteenth Century to the Death of Surrey. Edited by Dr. Alois Brandl. Trans. by L. Dora Schmitz. 3s. 6d.

— Five Lectures on Shakespeare. Trans. by Julia Franklin. 3s. 6d.

BROWNE'S (Sir Thomas) Works Edited by Simon Wilkin. 3 vols. 3s. 6d. each.

BURKE'S Works. 8 vols. 3s. 6d. each.

I.—Vindication of Natural Society—Essay on the Sublime and Beautiful, and various Political Miscellanies.

II.—Reflections on the French Revolution—Letters relating to the Bristol Election—Speech on Fox's East India Bill, &c.

III.—Appeal from the New to the Old Whigs—On the Nabob of Arcot's Debts—The Catholic Claims, &c.

IV.—Report on the Affairs of India, and Articles of Charge against Warren Hastings.

V.—Conclusion of the Articles of Charge against Warren Hastings—Political Letters on the American War, on a Regicide Peace, to the Empress of Russia.

VI.—Miscellaneous Speeches—Letters and Fragments—Abridgments of English History, &c. With a General Index.

VII. & VIII.—Speeches on the Impeachment of Warren Hastings; and Letters. With Index. 2 vols. 3s. 6d. each.

— Life. By Sir J. Prior. 3s. 6d.

BURNEY'S Evellna. By Frances Burney (Mme. D'Arblay). With an Introduction and Notes by A. R. Ellis. 3s. 6d.

— Cecilia. With an Introduction and Notes by A. R. Ellis. 2 vols. 3s. 6d. each.

BURN (R.) Ancient Rome and its Neighbourhood. An Illustrated Handbook to the Ruins in the City and the Campagna, for the use of Travellers. By Robert Burn, M.A. With numerous Illustrations, Maps, and Plans. 7s. 6d.

BURNS (Robert), Life of. By J. G. Lockhart, D.C.L. A new and enlarged Edition. Revised by William Scott Douglas. 3s. 6d.

BURTON'S (Robert) Anatomy of Melancholy. Edited by the Rev. A. R. Shilleto, M.A. With Introduction by A. H. Bullen, and full Index. 3 vols. 3s. 6d. each.

BURTON (Sir R. F.) Personal Narrative of a Pilgrimage to Al-Madinah and Meccah. By Captain Sir Richard F. Burton, K.C.M.G. With an Introduction by Stanley Lane-Poole, and all the original Illustrations. 2 vols. 3s. 6d. each.

* * This is the copyright edition, containing the author's latest notes.

BUTLER'S (Bishop) Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature; together with two Dissertations on Personal Identity and on the Nature of Virtue, and Fifteen Sermons. 3s. 6d.

BUTLER'S (Samuel) Hudibras. With Variorum Notes, a Biography, Portrait, and 28 Illustrations. 5s.

— or, further Illustrated with 60 Outline Portraits. 2 vols. 5s. each.

CÆSAR. Commentaries on the Gallic and Civil Wars, Translated by W. A. McDevitte, B.A. 5s.

CAMOENS' Luslad; or, the Discovery of India. An Epic Poem. Translated by W. J. Mickle. 5th Edition, revised by E. R. Hodges, M.C.P. 3s. 6d.

CARAFAS (The) of Maddaloni. Naples under Spanish Dominion. Translated from the German of Alfred de Reumont. 3s. 6d.

CARLYLE'S French Revolution. Edited by J. Holland Rose, Litt.D. Illus. 3 vols. 5s. each.

— **Sartor Resartus.** With 75 Illustrations by Edmund J. Sullivan. 5s.

CARPENTER'S (Dr. W. B.) Zoology. Revised Edition, by W. S. Dallas, F.L.S. With very numerous Woodcuts. Vol. I. 6s. [*Vol. II. out of print.*]

CARPENTER'S Mechanical Philosophy, Astronomy, and Horology. 181 Woodcuts. 5s.

— **Vegetable Physiology and Systematic Botany.** Revised Edition, by E. Lankester, M.D., &c. With very numerous Woodcuts. 6s.

— **Animal Physiology.** Revised Edition. With upwards of 300 Woodcuts. 6s.

CASTLE (E.) Schools and Masters of Fence, from the Middle Ages to the End of the Eighteenth Century. By Egerton Castle, M.A., F.S.A. With a Complete Bibliography. Illustrated with 140 Reproductions of Old Engravings and 6 Plates of Swords, showing 114 Examples. 6s.

CATTERMOLE'S Evenings at Hadden Hall. With 24 Engravings on Steel from designs by Cattermole, the Letterpress by the Baroness de Carabella. 5s.

CATULLUS, Tibullus, and the Vigils of Venus. A Literal Prose Translation. 5s.

CELLINI (Benvenuto). Memoirs of, written by Himself. Translated by Thomas Roscoe. 3s. 6d.

CERVANTES' Don Quixote de la Mancha. Motteaux's Translation revised. 2 vols. 3s. 6d. each.

— **Galatea.** A Pastoral Romance. Translated by G. W. J. Gyll. 3s. 6d.

— **Exemplary Novels.** Translated by Walter K. Kelly. 3s. 6d.

CHAUCER'S Poetical Works. Edited by Robert Bell. Revised Edition, with a Preliminary Essay by Prof. W. W. Skeat, M.A. 4 vols. 3s. 6d. each.

CHESS CONGRESS of 1862. A Collection of the Games played. Edited by J. Löwenthal. 5s.

CHEVREUL on Colour. Translated from the French by Charles Martel. Third Edition, with Plates, 5s.; or with an additional series of 16 Plates in Colours, 7s. 6d.

CHILLINGWORTH'S Religion of Protestants. A Safe Way to Salvation. 3s. 6d.

CHINA, Pictorial, Descriptive, and Historical. With Map and nearly 100 Illustrations. 5s.

CHRONICLES OF THE CRUSADES. Contemporary Narratives of the Crusade of Richard Cœur de Lion, by Richard of Devizes and Geoffrey de Vinsauf; and of the Crusade at St. Louis, by Lord John de Joinville. 5s.

CICERO'S Orations. Translated by Prof. C. D. Yonge, M.A. 4 vols. 5s. each.

CICERO'S Letters. Translated by Evelyn S. Shuckburgh. 4 vols. 5s. each.

— **On Oratory and Orators.** With Letters to Quintus and Brutus. Translated by the Rev. J. S. Watson, M.A. 5s.

— **On the Nature of the Gods,** Divination, Fate, Laws, a Republic, Consulship. Translated by Prof. C. D. Yonge, M.A., and Francis Barham. 5s.

— **Academics, De Finibus, and Tusculan Questions.** By Prof. C. D. Yonge, M.A. 5s.

— **Offices ; or, Moral Duties.** Cato Major, an Essay on Old Age ; Lælius, an Essay on Friendship ; Scipio's Dream ; Paradoxes ; Letter to Quintus on Magistrates. Translated by C. R. Edmonds. 3s. 6d.

CORNELIUS NEPOS.—*See* JUSTIN.

CLARK'S (Hugh) Introduction to Heraldry. 18th Edition, Revised and Enlarged by J. R. Planché, Rouge Croix. With nearly 1000 Illustrations. 5s. Or with the Illustrations Coloured, 15s.

CLASSIC TALES, containing Rasselas, Vicar of Wakefield, Gulliver's Travels, and The Sentimental Journey. 3s. 6d.

COLERIDGE'S (S. T.) Friend. A Series of Essays on Morals, Politics, and Religion. 3s. 6d.

— **Aids to Reflection, and the CONFESSIONS OF AN INQUIRING SPIRIT,** to which are added the **ESSAYS ON FAITH** and the **BOOK OF COMMON PRAYER.** 3s. 6d.

— **Lectures and Notes on Shakespeare and other English Poets.** Edited by T. Ashe. 3s. 6d.

COLERIDGE'S Biographia Literaria ; together with Two Lay Sermons. 3s. 6d.

— **Table-Talk and Omniana.** Edited by T. Ashe, B.A. 3s. 6d.

— **Miscellanies, Æsthetic and Literary ;** to which is added, **THE THEORY OF LIFE.** Collected and arranged by T. Ashe, B.A. 3s. 6d.

COMTE'S Positive Philosophy. Translated and condensed by Harriet Martineau. With Introduction by Frederic Harrison. 3 vols. 5s. each.

COMTE'S Philosophy of the Sciences, being an Exposition of the Principles of the *Cours de Philosophie Positive.* By G. H. Lewes. 5s.

CONDÉ'S History of the Dominion of the Arabs in Spain. Translated by Mrs. Foster. 3 vols. 3s. 6d. each.

COOPER'S Biographical Dictionary. Containing Concise Notices (upwards of 15,000) of Eminent Persons of all Ages and Countries. By Thompson Cooper, F.S.A. With a Supplement, bringing the work down to 1883. 2 vols. 5s. each.

COXE'S Memoirs of the Duke of Marlborough. With his original Correspondence. By W. Coxe, M.A., F.R.S. Revised edition by John Wade. 3 vols. 3s. 6d. each.

* * * An Atlas of the plans of Marlborough's campaigns, 4to. 10s. 6d.

— **History of the House of Austria (1218-1792).** With a Continuation from the Accession of Francis I. to the Revolution of 1848. 4 vols. 3s. 6d. each.

CRAIK'S (G. L.) Pursuit of Knowledge under Difficulties. Illustrated by Anecdotes and Memoirs. Revised edition, with numerous Woodcut Portraits and Plates. 5s.

CRUIKSHANK'S Punch and Judy. The Dialogue of the Puppet Show; an Account of its Origin, &c. With 24 Illustrations, and Coloured Plates, designed and engraved by G. Cruikshank. 5s.

CUNNINGHAM'S Lives of the Most Eminent British Painters. A New Edition, with Notes and Sixteen fresh Lives. By Mrs. Heaton. 3 vols. 3s. 6d. each.

DANTE. Divine Comedy. Translated by the Rev. H. F. Cary, M.A. 3s. 6d.

— Translated into English Verse by I. C. Wright, M.A. 3rd Edition, revised. With Portrait, and 34 Illustrations on Steel, after Flaxman.

DANTE. The Inferno. A Literal Prose Translation, with the Text of the Original printed on the same page. By John A. Carlyle, M.D. 5s.

— **The Purgatorio.** A Literal Prose Translation, with the Text printed on the same page. By W. S. Dugdale. 5s.

DE COMMINES (Philip), Memoirs of. Containing the Histories of Louis XI. and Charles VIII., Kings of France, and Charles the Bold, Duke of Burgundy. Together with the Scandalous Chronicle, or Secret History of Louis XI., by Jean de Troyes. Translated by Andrew R. Scoble. With Portraits. 2 vols. 3s. 6d. each.

DEFOE'S Novels and Miscellaneous Works. With Prefaces and Notes, including those attributed to Sir W. Scott. 7 vols. 3s. 6d. each.

I.—Captain Singleton, and Colonel Jack.

II.—Memoirs of a Cavalier, Captain Carleton, Dickory Cronke, &c.

III.—Moll Flanders, and the History of the Devil.

IV.—Roxana, and Life of Mrs. Christian Davies.

V.—History of the Great Plague of London, 1665; The Storm (1703); and the True-born Englishman.

VI.—Duncan Campbell, New Voyage round the World, and Political Tracts.

VII.—Robinson Crusoe.

DEMMIN'S History of Arms and Armour, from the Earliest Period. By Auguste Demmin. Translated by C. C. Black, M.A. With nearly 2000 Illustrations. 7s. 6d.

DEMOSTHENES' Orationes. Translated by C. Rann Kennedy. 5 vols. Vol. I., 3s. 6d.; Vols. II.—V., 5s. each.

DE STAËL'S Corinne or Italy. By Madame de Staël. Translated by Emily Baldwin and Paulina Driver. 3s. 6d.

DEVEY'S Logic, or the Science of Inference. A Popular Manual. By J. Devey. 5s.

DICTIONARY of Latin and Greek Quotations; including Proverbs, Maxims, Mottoes, Law Terms and Phrases. With all the

Quantities marked, and English Translations. With Index Verborum (622 pages). 5s.

DICTIONARY of *Obsolete and Provincial English*. Compiled by Thomas Wright, M.A., F.S.A., &c. 2 vols. 5s. each.

DIDRON'S *Christian Iconography: a History of Christian Art in the Middle Ages*. Translated by E. J. Millington and completed by Margaret Stokes. With 240 Illustrations. 2 vols. 5s. each.

DIODEGENES LAERTIUS. *Lives and Opinions of the Ancient Philosophers*. Translated by Prof. C. D. Yonge, M.A. 5s.

DOBREE'S *Adversaria*. Edited by the late Prof. Wagner. 2 vols. 5s. each.

DODD'S *Epigrammatists*. A Selection from the Epigrammatic Literature of Ancient, Mediæval, and Modern Times. By the Rev. Henry Philip Dodd, M.A. Oxford. 2nd Edition, revised and enlarged. 6s.

DONALDSON'S *The Theatre of the Greeks*. A Treatise on the History and Exhibition of the Greek Drama. With numerous Illustrations and 3 Plans. By John William Donaldson, D.D. 5s.

DRAPER'S *History of the Intellectual Development of Europe*. By John William Draper, M.D., LL.D. 2 vols. 5s. each.

DUNLOP'S *History of Fiction*. A new Edition. Revised by Henry Wilson. 2 vols. 5s. each.

DYER (Dr. T. H.). *Pompeii: its Buildings and Antiquities*. By T. H. Dyer, LL.D. With nearly

300 Wood Engravings, a large Map, and a Plan of the Forum. 7s. 6d.

— *The City of Rome: its History and Monuments*. With Illustrations. 5s.

DYER (T. F. T.) *British Popular Customs, Present and Past*. An Account of the various Games and Customs associated with Different Days of the Year in the British Isles, arranged according to the Calendar. By the Rev. T. F. Thiselton Dyer, M.A. 5s.

EBERS' *Egyptian Princess*. An Historical Novel. By George Ebers. Translated by E. S. Buchheim. 3s. 6d.

EDGEWORTH'S *Stories for Children*. With 8 Illustrations by L. Speed. 3s. 6d.

ELZE'S *William Shakespeare*. — See SHAKESPEARE.

EMERSON'S *Works*. 5 vols. 3s. 6d. each.

I.—*Essays and Representative Men*.

II.—*English Traits, Nature, and Conduct of Life*.

III.—*Society and Solitude—Letters and Social Aims—Addresses*.

VI.—*Miscellaneous Pieces*.

V.—*Poems*.

ENNEMOSER'S *History of Magio*. Translated by William Howitt. 2 vols. 5s. each.

EPICTETUS, *The Discourses of*. With the *ENCHEIRIDION* and *Fragments*. Translated by George Long, M.A. 5s.

EURIPIDES. *A New Literal Translation in Prose*. By E. P. Coleridge, M.A. 2 vols. 5s. each.

EUTROPIUS.—*See* JUSTIN.

EUSEBIUS PAMPHILUS,
Ecclesiastical History of. Translated by Rev. C. F. Cruse, M.A. 5s.

EVELYN'S Diary and Correspondence. Edited from the Original MSS. by W. Bray, F.A.S. With 45 engravings. 4 vols. 5s. each.

FAIRHOLT'S Costume in England. A History of Dress to the end of the Eighteenth Century. 3rd Edition, revised, by Viscount Dillon, V.P.S.A. Illustrated with above 700 Engravings. 2 vols. 5s. each.

FIELDING'S Adventures of Joseph Andrews and his Friend Mr. Abraham Adams. With Cruikshank's Illustrations. 3s. 6d.

— History of Tom Jones, a Foundling. With Cruikshank's Illustrations. 2 vols. 3s. 6d. each.

— *Amelia*. With Cruikshank's Illustrations. 5s.

FLAXMAN'S Lectures on Sculpture. By John Flaxman, R.A. With Portrait and 53 Plates. 6s.

FOSTER'S (John) Life and Correspondence. Edited by J. E. Ryland. 2 vols. 3s. 6d. each.

— Critical Essays. Edited by J. E. Ryland. 2 vols. 3s. 6d. each.

— Essays: on Decision of Character; on a Man's writing Memoirs of Himself; on the epithet Romantic; on the aversion of Men of Taste to Evangelical Religion. 3s. 6d.

— Essays on the Evils of Popular Ignorance; to which is added, a Discourse on the Propagation of Christianity in India. 3s. 6d.

FOSTER'S Essays on the Improvement of Time. With NOTES OF SERMONS and other Pieces. 3s. 6d.

GASPARY'S History of Italian Literature. Translated by Herman Oelsner, M.A., Ph.D. Vol. I. 3s. 6d.

GEOFFREY OF MONMOUTH, Chronicle of.—*See* *Old English Chronicles*.

GESTA ROMANORUM, or Entertaining Moral Stories invented by the Monks. Translated by the Rev. Charles Swan. Revised Edition, by Wynnard Hooper, B.A. 5s.

GILDAS, Chronicles of.—*See* *Old English Chronicles*.

GIBBON'S Decline and Fall of the Roman Empire. Complete and Unabridged, with Variorum Notes. Edited by an English Churchman. With 2 Maps and Portrait. 7 vols. 3s. 6d. each.

GILBART'S History, Principles, and Practice of Banking. By the late J. W. Gilbert, F.R.S. New Edition, revised by A. S. Michie. 2 vols. 10s.

GIL BLAS, The Adventures of. Translated from the French of Lesage by Smollett. With 24 Engravings on Steel, after Smirke, and 10 Etchings by George Cruikshank. 6s.

GIRALDUS CAMBRENSIS' Historical Works. Translated by Th. Forester, M.A., and Sir R. Colt Hoare. Revised Edition, Edited by Thomas Wright, M.A., F.S.A. 5s.

GOETHE'S Faust. Part I. German Text with Hayward's Prose Translation and Notes. Revised by C. A. Buchheim, Ph.D. 5s.

GOETHE'S Works. Translated into English by various hands. 14 vols. 3s. 6d. each.

I. and II.—Autobiography and Annals.

III.—Faust. Two Parts, complete. (Swanwick.)

IV.—Novels and Tales.

V.—Wilhelm Meister's Apprenticeship.

VI.—Conversations with Eckermann and Soret.

VIII.—Dramatic Works.

IX.—Wilhelm Meister's Travels.

X.—Tour in Italy, and Second Residence in Rome.

XI.—Miscellaneous Travels.

XII.—Early and Miscellaneous Letters.

XIV.—Reineke Fox, West-Eastern Divan and Achilleid.

GOLDSMITH'S Works. A new Edition, by J. W. M. Gibbs. 5 vols. 3s. 6d. each.

GRAMMONT'S Memoirs of the Court of Charles II. Edited by Sir Walter Scott. Together with the BOSCOBEL TRACTS, including two not before published, &c. New Edition. 5s.

GRAY'S Letters. Including the Correspondence of Gray and Mason. Edited by the Rev. D. C. Tovey, M.A. Vols. I. and II. 3s. 6d. each.

GREEK ANTHOLOGY. Translated by George Burges, M.A. 5s.

GREEK ROMANCES of Heliodorus, Longus, and Achilles Tatius—viz., The Adventures of Theagenes & Chariclea; Amours of Daphnis and Chloe; and Loves of Clitopho and Leucippe. Translated by Rev. R. Smith, M.A. 5s.

GREGORY'S Letters on the Evidences, Doctrines, & Duties of the Christian Religion. By Dr. Olinthus Gregory. 3s. 6d.

GREENE, MARLOWE, and BEN JONSON. Poems of. Edited by Robert Bell. 3s. 6d.

GRIMM'S TALES. With the Notes of the Original. Translated by Mrs. A. Hunt. With Introduction by Andrew Lang, M.A. 2 vols. 3s. 6d. each.

— **Gammer Grethel; or, German Fairy Tales and Popular Stories.** Containing 42 Fairy Tales. Trans. by Edgar Taylor. With numerous Woodcuts after George Cruikshank and Ludwig Grimm. 3s. 6d.

GROSSI'S Marco Visconti. Translated by A. F. D. The Ballads rendered into English Verse by C. M. P. 3s. 6d.

GUIZOT'S History of the English Revolution of 1640. From the Accession of Charles I. to his Death. Translated by William Hazlitt. 3s. 6d.

— **History of Civilisation, from the Fall of the Roman Empire to the French Revolution.** Translated by William Hazlitt. 3 vols. 3s. 6d. each.

HALL'S (Rev. Robert) Miscellaneous Works and Remains. 3s. 6d.

HAMPTON COURT: A Short History of the Manor and Palace. By Ernest Law, B.A. With numerous Illustrations. 5s.

HARDWICK'S History of the Articles of Religion. By the late C. Hardwick. Revised by the Rev. Francis Procter, M.A. 5s.

HAUFF'S Tales. The Caravan—The Sheik of Alexandria—The Inn in the Spessart. Trans. from the German by S. Mendel. 3s. 6d.

HAWTHORNE'S Tales. 4 vols. 3s. 6d. each.

I.—Twice-told Tales, and the Snow Image.

II.—Scarlet Letter, and the House with the Seven Gables.

III.—Transformation [The Marble Faun], and Blithedale Romance.

IV.—Mosses from an Old Manse.

HAZLITT'S Table-talk. Essays on Men and Manners. By W. Hazlitt. 3s. 6d.

— Lectures on the Literature of the Age of Elizabeth and on Characters of Shakespeare's Plays. 3s. 6d.

— Lectures on the English Poets, and on the English Comic Writers. 3s. 6d.

— The Plain Speaker. Opinions on Books, Men, and Things. 3s. 6d.

— Round Table. 3s. 6d.

— Sketches and Essays. 3s. 6d.

— The Spirit of the Age: or, Contemporary Portraits. Edited by W. Carew Hazlitt. 3s. 6d.

— View of the English Stage. Edited by W. Spencer Jackson. 3s. 6d.

HEATON'S Concise History of Painting. New Edition, revised by Cosmo Monkhouse. 5s.

HEGEL'S Lectures on the Philosophy of History. Translated by J. Sibree, M.A.

HEINE'S Poems, Complete. Translated by Edgar A. Bowring, C.B. 3s. 6d.

— Travel-Pictures, including the Tour in the Harz, Norderney, and

Book of Ideas, together with the Romantic School. Translated by Francis Storr. A New Edition, revised throughout. With Appendices and Maps. 3s. 6d.

HELP'S Life of Christopher Columbus, the Discoverer of America. By Sir Arthur Helps, K.C.B. 3s. 6d.

— Life of Hernando Cortes, and the Conquest of Mexico. 2 vols. 3s. 6d. each.

— Life of Pizarro. 3s. 6d.

— Life of Las Casas the Apostle of the Indies. 3s. 6d.

HENDERSON (E.) Select Historical Documents of the Middle Ages, including the most famous Charters relating to England, the Empire, the Church, &c., from the 6th to the 14th Centuries. Translated from the Latin and edited by Ernest F. Henderson, A.B., A.M., Ph.D. 5s.

HENFREY'S Guide to English Coins, from the Conquest to the present time. New and revised Edition by C. F. Keary, M.A., F.S.A. 6s.

HENRY OF HUNTINGDON'S History of the English. Translated by T. Forester, M.A. 5s.

HENRY'S (Matthew) Exposition of the Book of the Psalms. 5s.

HELIODORUS. Theagenes and Chariclea. — See GREEK ROMANCES.

HERODOTUS. Translated by the Rev. Henry Cary, M.A. 3s. 6d.

— Notes on, Original and Selected from the best Commentators. By D. W. Turner, M.A. With Coloured Map. 5s.

— Analysis and Summary of By J. T. Wheeler. 5s.

HESIOD, CALLIMACHUS, and THEOGNIS. Translated by the Rev. J. Banks, M.A. 5s.

HOFFMANN'S (E. T. W.) The Serapion Brethren. Translated from the German by Lt.-Col. Alex. Ewing. 2 vols. 3s. 6d. each.

HOLBEIN'S Dance of Death and Bible Cuts. Upwards of 150 Subjects, engraved in facsimile, with Introduction and Descriptions by Francis Douce and Dr. Thomas Frognall Dibden. 5s.

HOMER'S *Iliad*. Translated into English Prose by T. A. Buckley, B.A. 5s.

— *Odyssey*. Hymns, Epigrams, and Battle of the Frogs and Mice. Translated into English Prose by T. A. Buckley, B.A. 5s.

— See also POPE.

HOOPER'S (G.) *Waterloo: The Downfall of the First Napoleon: a History of the Campaign of 1815.* By George Hooper. With Maps and Plans. 3s. 6d.

— *The Campaign of Sedan: The Downfall of the Second Empire, August–September, 1870.* With General Map and Six Plans of Battle. 3s. 6d.

HORACE. A new literal Prose translation, by A. Hamilton Bryce, LL.D. 3s. 6d.

HUGO'S (Victor) *Dramatic Works.* *Hernani—Ruy Blas—The King's Diversion.* Translated by Mrs. Newton Crosland and F. L. Slous. 3s. 6d.

— *Poems, chiefly Lyrical.* Translated by various Writers, now first collected by J. H. L. Williams. 3s. 6d.

HUMBOLDT'S *Cosmos.* Translated by E. C. Otté, B. H. Paul, and W. S. Dallas, F.L.S. 5 vols. 3s. 6d. each, excepting Vol. V. 5s.

HUMBOLDT'S *Personal Narrative of his Travels to the Equinoctial Regions of America during the years 1799–1804.* Translated by T. Ross. 3 vols. 5s. each.

— *Views of Nature.* Translated by E. C. Otté and H. G. Bohn. 5s.

HUMPHREYS' Coin Collector's Manual. By H. N. Humphreys. with upwards of 140 Illustrations on Wood and Steel. 2 vols. 5s. each.

HUNGARY: its History and Revolution, together with a copious Memoir of Kossuth. 3s. 6d.

HUTCHINSON (Colonel). *Memoirs of the Life of.* By his Widow, Lucy: together with her Autobiography, and an Account of the Siege of Lathom House. 3s. 6d.

HUNT'S *Poetry of Science.* By Richard Hunt. 3rd Edition, revised and enlarged. 5s.

INGULPH'S *Chronicles of the Abbey of Croyland,* with the CONTINUATION by Peter of Blois and other Writers. Translated by H. T. Riley, M.A. 5s.

IRVING'S (Washington) *Complete Works.* 15 vols. With Portraits, &c. 3s. 6d. each.

I.—*Salmagundi, Knickerbocker's History of New York.*

II.—*The Sketch-Book, and the Life of Oliver Goldsmith.*

III.—*Bracebridge Hall, Abbotsford and Newstead Abbey.*

IV.—*The Alhambra, Tales of a Traveller.*

V.—*Chronicle of the Conquest of Granada, Legends of the Conquest of Spain.*

IRVING'S (WASHINGTON) COMPLETE WORKS *continued*.

VI. & VII.—Life and Voyages of Columbus, together with the Voyages of his Companions.

VIII.—Astoria, A Tour on the Prairies.

IX.—Life of Mahomet, Lives of the Successors of Mahomet.

X.—Adventures of Captain Bonnevillle, U.S.A., Wolfert's Roost.

XI.—Biographies and Miscellaneous Papers.

XII.—XV.—Life of George Washington. 4 vols.

— Life and Letters. By his Nephew, Pierre E. Irving. 2 vols. 3s. 6d. each.

ISOCRATES, The Oration of Translated by J. H. Freese, M.A. Vol. I. 5s.

JAMES'S (G. P. R.) Life of Richard Cœur de Lion. 2 vols. 3s. 6d. each.

JAMESON'S (Mrs.) Shakespeare's Heroines. Characteristics of Women: Moral, Poetical, and Historical. By Mrs. Jameson. 3s. 6d.

JESSE'S (E.) Anecdotes of Dogs With 40 Woodcuts and 34 Steel Engravings. 5s.

JESSE'S (J. H.) Memoirs of the Court of England during the Reign of the Stuarts, including the Protectorate. 3 vols. With 42 Portraits. 5s. each.

— Memoirs of the Pretenders and their Adherents. With 6 Portraits. 5s.

JOHNSON'S Lives of the Poets. Edited by Mrs. Alexander Napier, with Introduction by Professor Hales. 3 vols. 3s. 6d. each.

JOSEPHUS (Flavius), The Works of. Whiston's Translation, revised by Rev. A. R. Shilleto, M.A. With Topographical and Geographical Notes by Colonel Sir C. W. Wilson, K.C.B. 5 vols. 3s. 6d. each.

JOYCE'S Scientific Dialogues. With numerous Woodcuts. 5s.

JUKES-BROWNE (A. J.), The Building of the British Isles: a Study in Geographical Evolution. Illustrated by numerous Maps and Woodcuts. 2nd Edition, revised, 7s. 6d.

JULIAN, the Emperor. Containing Gregory Nazianzen's Two Invectives and Libanus' Monody, with Julian's extant Theosophical Works. Translated by C. W. King, M.A. 5s.

JUNIUS'S Letters. With all the Notes of Woodfall's Edition, and important Additions. 2 vols. 3s. 6d. each.

JUSTIN CORNELIUS NEPOS, and EUTROPIUS. Translated by the Rev. J. S. Watson, M.A. 5s.

JUVENAL, PERSIUS. SULPICIA and LUCILIUS. Translated by L. Evans, M.A. 5s.

KANT'S Critique of Pure Reason. Translated by J. M. D. Meiklejohn. 5s.

— Prolegomena and Metaphysical Foundations of Natural Science. Translated by E. Belfort Bax. 5s.

KEIGHTLEY'S (Thomas) Mythology of Ancient Greece and Italy. 4th Edition, revised by Leonard Schmitz, Ph.D., LL.D. With 12 Plates from the Antique. 5s.

KEIGHTLEY'S *Fairy Mythology*, illustrative of the Romance and Superstition of Various Countries. Revised Edition, with Frontispiece by Cruikshank. 5s.

LA FONTAINE'S *Fables*. Translated into English Verse by Elizur Wright. New Edition, with Notes by J. W. M. Gibbs. 3s. 6d.

LAMARTINE'S *History of the Girondists*. Translated by H. T. Ryde. 3 vols. 3s. 6d. each.

— *History of the Restoration of Monarchy in France* (a Sequel to the *History of the Girondists*). 4 vols. 3s. 6d. each.

— *History of the French Revolution of 1848*. 3s. 6d.

LAMB'S (Charles) *Essays of Elia and Eliana*. Complete Edition. 3s. 6d.

— *Specimens of English Dramatic Poets of the Time of Elizabeth*. 3s. 6d.

— *Memorials and Letters of Charles Lamb*. By Serjeant Talfourd. New Edition, revised, by W. Carew Hazlitt. 2 vols. 3s. 6d. each.

— *Tales from Shakespeare With Illustrations* by Byam Shaw. 3s. 6d.

LANE'S *Arabian Nights' Entertainments*. Edited by Stanley Lane-Poole, M.A., Litt.D. 4 vols. 3s. 6d. each.

LANZI'S *History of Painting in Italy*, from the Period of the Revival of the Fine Arts to the End of the Eighteenth Century. Translated by Thomas Roscoe. 3 vols. 3s. 6d. each.

LAPPENBERG'S *History of England under the Anglo-Saxon Kings*. Translated by B. Thorpe, F.S.A. New edition, revised by E. C. Otté. 2 vols. 3s. 6d. each.

LECTURES ON PAINTING, by Barry, Opie, Fuseli. Edited by R. Wornum. 5s.

LEONARDO DA VINCI'S *Treatise on Painting*. Translated by J. F. Rigaud, R.A.. With a Life of Leonardo by John William Brown. With numerous Plates. 5s.

LEPSIUS'S *Letters from Egypt, Ethiopia, and the Peninsula of Sinai*. Translated by L. and J. B. Horner. With Maps. 5s.

LESSING'S *Dramatic Works*, Complete. Edited by Ernest Bell, M.A. With Memoir of Lessing by Helen Zimmern. 2 vols. 3s. 6d. each.

— *Laocoon, Dramatic Notes, and the Representation of Death by the Ancients*. Translated by E. C. Beasley and Helen Zimmern. Edited by Edward Bell, M.A. With a Frontispiece of the Laocoon group. 3s. 6d.

LILLY'S *Introduction to Astrology*. With a GRAMMAR OF ASTROLOGY and Tables for Calculating Nativities, by Zadkiel. 5s.

LIVY'S *History of Rome*. Translated by Dr. Spillan, C. Edmonds, and others. 4 vols. 5s. each.

LOCKE'S *Philosophical Works*. Edited by J. A. St. John. 2 vols. 3s. 6d. each.

— *Life and Letters*: By Lord King. 3s. 6d.

LOCKHART (J. G.)—See BURNS.

LODGE'S Portraits of Illustrious Personages of Great Britain, with Biographical and Historical Memoirs. 240 Portraits engraved on Steel, with the respective Biographies unabridged. 8 vols. 5s. each.

LONGFELLOW'S Prose Works. With 16 full-page Wood Engravings. 5s.

LOUDON'S (Mrs.) Natural History. Revised edition, by W. S. Dallas, F.L.S. With numerous Woodcut Illus. 5s.

LOWNDES' Bibliographer's Manual of English Literature. Enlarged Edition. By H. G. Bohn. 6 vols. cloth, 5s. each. Or 4 vols. half morocco, 2l. 2s.

LONGUS. Daphnis and Chloe. — See GREEK ROMANCES.

LUCAN'S Pharsalia. Translated by H. T. Riley, M.A. 5s.

LUCIAN'S Dialogues of the Gods, of the Sea Gods, and of the Dead. Translated by Howard Williams, M.A. 5s.

LUCRETIVS. Translated by the Rev. J. S. Watson, M.A. 5s.

LUTHER'S Table-Talk. Translated and Edited by William Hazlitt. 3s. 6d.

— Autobiography. — See MICHELET.

MACHIAVELLI'S History of Florence, together with the Prince, Savonarola, various Historical Tracts, and a Memoir of Machiavelli. 3s. 6d.

MALLET'S Northern Antiquities, or an Historical Account of the Manners, Customs, Religions and Laws, Maritime Expeditions and Discoveries, Language and Literature, of the Ancient Scandinavians. Translated by Bishop Percy. Revised and Enlarged Edition, with a Translation of the PROSE EDDA, by J. A. Blackwell. 5s.

MANTELL'S (Dr.) Petrifications and their Teachings. With numerous illustrative Woodcuts. 6s.

— Wonders of Geology. 8th Edition, revised by T. Rupert Jones, F.G.S. With a coloured Geological Map of England, Plates, and upwards of 200 Woodcuts. 2 vols. 7s. 6d. each.

MANZONI. The Betrothed: being a Translation of 'I Promessi Sposi.' By Alessandro Manzoni. With numerous Woodcuts. 5s.

MARCO POLO'S Travels; the Translation of Marsden revised by T. Wright, M.A., F.S.A. 5s.

MARRYAT'S (Capt. R.N.) Masterman Ready. With 93 Woodcuts. 3s. 6d.

— Mission; or, Scenes in Africa. Illustrated by Gilbert and Dalziel. 3s. 6d.

— Pirate and Three Cutters. With 8 Steel Engravings, from Drawings by Clarkson Stanfield, R.A. 3s. 6d.

— Privateersman. 8 Engravings on Steel. 3s. 6a

— Settlers in Canada. 10 Engravings by Gilbert and Dalziel. 3s. 6d.

— Poor Jack. With 16 Illustrations after Clarkson Stansfield, R.A. 3s. 6d.

— Peter Simple. With 8 full-page Illustrations. 3s. 6d.

— Midshipman Easy. With 8 full-page Illustrations. 3s. 6d.

MARTIAL'S Epigrams, complete. Translated into Prose, each accompanied by one or more Verse Translations selected from the Works of English Poets, and other sources. 7s. 6d.

MARTINEAU'S (Harriet) *History of England*, from 1800-1815. 3s. 6d.

— *History of the Thirty Years' Peace*, A.D. 1815-46. 4 vols. 3s. 6d. each.

— *See Comte's Positive Philosophy*.

MATTHEW PARIS'S *English History*, from the Year 1235 to 1273. Translated by Rev. J. A. Giles, D.C.L. 3 vols. 5s. each.

MATTHEW OF WESTMINSTER'S *Flowers of History*, from the beginning of the World to A.D. 1307. Translated by C. D. Yonge, M.A. 2 vols. 5s. each.

MAXWELL'S *Victories of Wellington and the British Armies*. Frontispiece and 5 Portraits. 5s.

MENZEL'S *History of Germany*, from the Earliest Period to 1842. 3 vols. 3s. 6d. each.

MICHAEL ANGELO AND RAPHAEL, *their Lives and Works*. By Duppa and Quatremere de Quincy. With Portraits, and Engravings on Steel. 5s.

MICHELET'S *Luther's Autobiography*. Trans. by William Hazlitt. With an Appendix (110 pages) of Notes. 3s. 6d.

— *History of the French Revolution from its earliest indications to the flight of the King in 1791*. 3s. 6d.

MIGNET'S *History of the French Revolution*, from 1789 to 1814. 3s. 6d.

MILL (J. S.). *Early Essays* by John Stuart Mill. Collected from various sources by J. W. M. Gibbs. 3s. 6d.

MILLER (Professor). *History Philosophically Illustrated*, from the Fall of the Roman Empire to the French Revolution. 4 vols. 3s. 6d. each.

MILTON'S *Prose Works*. Edited by J. A. St. John. 5 vols. 3s. 6d. each.

— *Poetical Works*, with a Memoir and Critical Remarks by James Montgomery, an Index to *Paradise Lost*, Todd's Verbal Index to all the Poems, and a Selection of Explanatory Notes by Henry G. Bohn. Illustrated with 120 Wood Engravings from Drawings by W. Harvey. 2 vols. 3s. 6d. each.

MITFORD'S (Miss) *Our Village Sketches of Rural Character and Scenery*. With 2 Engravings on Steel. 2 vols. 3s. 6d. each.

MOLIÈRE'S *Dramatic Works*. A new Translation in English Prose, by C. H. Wall. 3 vols. 3s. 6d. each.

MONTAGU. *The Letters and Works of Lady Mary Wortley Montagu*. Edited by her great-grandson, Lord Wharnccliffe's Edition, and revised by W. Moy Thomas. New Edition, revised, with 5 Portraits. 2 vols. 5s. each.

MONTAIGNE'S *Essays*. Cotton's Translation, revised by W. C. Hazlitt. New Edition. 3 vols. 3s. 6d. each.

MONTESQUIEU'S *Spirit of Laws*. New Edition, revised and corrected. By J. V. Pritchard, A.M. 2 vols. 3s. 6d. each.

MORPHY'S *Games of Chess*. Being the Matches and best Games played by the American Champion, with Explanatory and Analytical Notes by J. Löwenthal. 5s.

MOTLEY (J. L.). *The Rise of the Dutch Republic*. A History. By John Lothrop Motley. New Edition, with Biographical Introduction by Moncure D. Conway. 3 vols. 3s. 6d. each.

MUDIE'S British Birds; or, History of the Feathered Tribes of the British Islands. Revised by W. C. L. Martin. With 52 Figures of Birds and 7 Coloured Plates of Eggs. 2 vols.

NEANDER (Dr. A.). History of the Christian Religion and Church. Trans. from the German by J. Torrey. 10 vols. 3s. 6d. each.

— **Life of Jesus Christ.** Translated by J. McClintock and C. Blumenthal. 3s. 6d.

— **History of the Planting and Training of the Christian Church by the Apostles.** Translated by J. E. Ryland. 2 vols. 3s. 6d. each.

— **Memorials of Christian Life in the Early and Middle Ages; including Light in Dark Places.** Trans. by J. E. Ryland. 3s. 6d.

NIBELUNGEN LIED. The Lay of the Nibelungs, metrically translated from the old German text by Alice Horton, and edited by Edward Bell, M.A. To which is prefixed the Essay on the Nibelungen Lied by Thomas Carlyle. 5s.

NEW TESTAMENT (The) in Greek. Griesbach's Text, with various Readings at the foot of the page, and Parallel References in the margin; also a Critical Introduction and Chronological Tables. By an eminent Scholar, with a Greek and English Lexicon. 3rd Edition, revised and corrected. Two Facsimiles of Greek Manuscripts. 900 pages. 5s.

The Lexicon may be had separately, price 2s.

NICOLINI'S History of the Jesuits: their Origin, Progress, Doctrines, and Designs. With 8 Portraits. 5s.

NORTH (R.) Lives of the Right Hon. Francis North, Baron Guildford, the Hon. Sir Dudley North, and the Hon. and Rev. Dr. John North. By the Hon. Roger North. Together with the Autobiography of the Author. Edited by Augustus Jessopp, D.D. 3 vols. 3s. 6d. each.

NOGENT'S (Lord) Memorials of Hampden, his Party and Times. With a Memoir of the Author, an Autograph Letter, and Portrait. 5s.

OLD ENGLISH CHRONICLES, including Ethelwerd's Chronicle, Asser's Life of Alfred, Geoffrey of Monmouth's British History, Gildas, Nennius, and the spurious chronicle of Richard of Cirencester. Edited by J. A. Giles, D.C.L. 5s.

OMAN (J. C.) The Great Indian Epics: the Stories of the RAMAYANA and the MAHABHARATA. By John Campbell Oman, Principal of Khalsa College, Amritsar. With Notes, Appendices, and Illustrations. 3s. 6d.

ORDERICUS VITALIS' Ecclesiastical History of England and Normandy. Translated by T. Forester, M.A. To which is added the CHRONICLE OF ST. EVROULT. 4 vols. 5s. each.

OVID'S Works, complete. Literally translated into Prose. 3 vols. 5s. each.

PASCAL'S Thoughts. Translated from the Text of M. Auguste Molinier by C. Kegan Paul. 3rd Edition. 3s. 6d.

PAULI'S (Dr. R.) Life of Alfred the Great. Translated from the German. To which is appended Alfred's ANGLO-SAXON VERSION

- OF OROSIUS.** With a literal Translation interpaged, Notes, and an **ANGLO-SAXON GRAMMAR** and **GLOSSARY**, by B. Thorpe. 5s.
- PAUSANIAS'** Description of Greece. Newly translated by A. R. Shilleto, M.A. 2 vols. 5s. each.
- PEARSON'S** Exposition of the Creed. Edited by E. Walford, M.A. 5s.
- PEPYS'** Diary and Correspondence. Deciphered by the Rev. J. Smith, M.A., from the original Shorthand MS. in the Pepysian Library. Edited by Lord Braybrooke. 4 vols. With 31 Engravings. 5s. each.
- PERCY'S** Reliques of Ancient English Poetry. With an Essay on Ancient Minstrels and a Glossary. Edited by J. V. Pritchard, A.M. 2 vols. 3s. 6d. each.
- PERSIUS.**—See **JUVENAL**.
- PETRARCH'S** Sonnets, Triumphs, and other Poems. Translated into English Verse by various Hands. With a Life of the Poet by Thomas Campbell. With Portrait and 15 Steel Engravings. 5s.
- PHILO-JUDÆUS,** Works of. Translated by Prof. C. D. Yonge, M.A. 4 vols. 5s. each.
- PICKERING'S** History of the Races of Man, and their Geographical Distribution. With AN **ANALYTICAL SYNOPSIS OF THE NATURAL HISTORY OF MAN** by Dr. Hall. With a Map of the World and 12 coloured Plates. 5s.
- PINDAR.** Translated into Prose by Dawson W. Turner. To which is added the Metrical Version by Abraham Moore. 5s.
- PLANCHÉ.** History of British Costume, from the Earliest Time to the Close of the Eighteenth Century. By J. R. Planché, Somerset Herald. With upwards of 400 Illustrations. 5s.
- PLATO'S** Works. Literally translated, with Introduction and Notes. 6 vols. 5s. each.
- I.—The Apology of Socrates, Crito, Phædo, Gorgias, Protagoras, Phædrus, Theætetus, Euthyphron, Lysis. Translated by the Rev. H. Carey.
- II.—The Republic, Timæus, and Critias. Translated by Henry Davis.
- III.—Meno, Euthydemus, The Sophist, Statesman, Cratylus, Parmenides, and the Banquet. Translated by G. Burges.
- IV.—Philebus, Charmides, Laches, Menexenus, Iliippias, Ion, The Two Alcibiades, Theages, Rivals, Ilipparchus, Minos, Clitopho, Epistles. Translated by G. Burges.
- V.—The Laws. Translated by G. Burges.
- VI.—The Doubtful Works. Translated by G. Burges.
- Summary and Analysis of the Dialogues. With Analytical Index. By A. Day, LL.D. 5s.
- PLAUTUS'S** Comedies. Translated by H. T. Riley, M.A. 2 vols. 5s. each.
- PLINY'S** Natural History. Translated by the late John Bostock, M.D., F.R.S., and H. T. Riley, M.A. 6 vols. 5s. each.
- PLINY.** The Letters of Pliny the Younger. Melmoth's translation, revised by the Rev. F. C. T. Bosanquet, M.A. 5s.
- PLOTINUS,** Select Works of. Translated by Thomas Taylor. With an Introduction containing the substance of Porphyry's Plotinus. Edited by G. R. S. Mead, B.A., M.R.A.S. 5s.

PLUTARCH'S Lives. Translated by A. Stewart, M.A., and George Long, M.A. 4 vols. 3s. 6d. each.

— **Morals.** Theosophical Essays. Translated by C. W. King, M.A. 5s.

— **Morals.** Ethical Essays. Translated by the Rev. A. R. Shilleto, M.A. 5s.

POETRY OF AMERICA. Selections from One Hundred American Poets, from 1776 to 1876. By W. J. Linton. 3s. 6d.

POLITICAL CYCLOPÆDIA. A Dictionary of Political, Constitutional, Statistical, and Forensic Knowledge; forming a Work of Reference on subjects of Civil Administration, Political Economy, Finance, Commerce, Laws, and Social Relations. 4 vols. 3s. 6d. each.

POPE'S Poetical Works. Edited, with copious Notes, by Robert Carruthers. With numerous Illustrations. 2 vols. 5s. each.

— **Homer's Iliad.** Edited by the Rev. J. S. Watson, M.A. Illustrated by the entire Series of Flaxman's Designs. 5s.

— **Homer's Odyssey,** with the Battle of Frogs and Mice, Hymns, &c., by other translators. Edited by the Rev. J. S. Watson, M.A. With the entire Series of Flaxman's Designs. 5s.

— **Iife,** including many of his Letters. By Robert Carruthers. With numerous Illustrations. 5s.

POUSEKIN'S Prose Tales: The Captain's Daughter—Doubrovsky—The Queen of Spades—An Amateur Peasant Girl—The Shot—The Snow Storm—The Postmaster—The Coffin Maker—Kirdjali—The Egyptian Nights—Peter the Great's Negro. Translated by T. Keane. 3s. 6d.

PRESCOTT'S Conquest of Mexico. Copyright edition, with the notes by John Foster Kirk, and an introduction by G. P. Winship. 3 vols. 3s. 6d. each.

— **Conquest of Peru.** Copyright edition, with the notes of John Foster Kirk. 2 vols. 3s. 6d. each.

— **Reign of Ferdinand and Isabella.** Copyright edition, with the notes of John Foster Kirk. 3 vols. 3s. 6d. each.

PROPERTIUS. Translated by Rev. P. J. F. Gantillon, M.A., and accompanied by Poetical Versions, from various sources. 3s. 6d.

PROVERBS, Handbook of. Containing an entire Republication of Ray's Collection of English Proverbs, with his additions from Foreign Languages and a complete Alphabetical Index; in which are introduced large additions as well of Proverbs as of Sayings, Sentences, Maxims, and Phrases, collected by H. G. Bohn. 5s.

PROVERBS, A Polyglot of Foreign. Comprising French, Italian, German, Dutch, Spanish, Portuguese, and Danish. With English Translations & a General Index by H. G. Bohn. 5s.

POTTERY AND PORCELAIN, and other Objects of Vertu. Comprising an Illustrated Catalogue of the Bernal Collection of Works of Art, with the prices at which they were sold by auction, and names of the possessors. To which are added, an Introductory Lecture on Pottery and Porcelain, and an Engraved List of all the known Marks and Monograms. By Henry G. Bohn. With numerous Wood Engravings, 5s.; or with Coloured Illustrations, 10s. 6d.

PROUT'S (Father) Reliques. Collected and arranged by Rev. F. Mahony. New issue, with 21 Etchings by D. Maclise, R.A. Nearly 600 pages. 5s.

QUINTILIAN'S Institutes of Oratory, or Education of an Orator. Translated by the Rev. J. S. Watson, M.A. 2 vols. 5s. each.

RACINE'S (Jean) Dramatic Works. A metrical English version. By R. Bruce Boswell, M.A. Oxon. 2 vols. 3s. 6d. each.

RANKE'S History of the Popes, their Church and State, and especially of their Conflicts with Protestantism in the 16th and 17th centuries. Translated by E. Foster. 3 vols. 3s. 6d. each.

— History of Servia and the Servian Revolution. With an Account of the Insurrection in Bosnia. Translated by Mrs. Kerr. 3s. 6d.

RECREATIONS in SHOOTING. By 'Craven.' With 62 Engravings on Wood after Harvey, and 9 Engravings on Steel, chiefly after A. Cooper, R.A. 5s.

RENNIE'S Insect Architecture. Revised and enlarged by Rev. J. G. Wood, M.A. With 186 Woodcut Illustrations. 5s.

REYNOLD'S (Sir J.) Literary Works. Edited by H. W. Beechy. 2 vols. 3s. 6d. each.

RICARDO on the Principles of Political Economy and Taxation. Edited by E. C. K. Gannet, M.A. 5s.

RICHTER (Jean Paul Friedrich). *Levana*, a Treatise on Education: together with the Autobiography (a Fragment), and a short Prefatory Memoir. 3s. 6d.

— Flower, Fruit, and Thorn Pieces, or the Wedded Life, Death, and Marriage of Firmian Stanislaus Siebenkaes, Parish Advocate in the Parish of Kuhschnapptel. Newly translated by Lt. Col. Alex. Ewing. 3s. 6d.

ROGER DE HOVEDEN'S Annals of English History, comprising the History of England and of other Countries of Europe from A.D. 732 to A.D. 1201. Translated by H. T. Riley, M.A. 2 vols. 5s. each.

ROGER OF WENDOVER'S Flowers of History, comprising the History of England from the Descent of the Saxons to A.D. 1235, formerly ascribed to Matthew Paris. Translated by J. A. Giles, D.C.L. 2 vols. 5s. each.

ROME in the NINETEENTH CENTURY. Containing a complete Account of the Ruins of the Ancient City, the Remains of the Middle Ages, and the Monuments of Modern Times. By C. A. Eaton. With 34 Steel Engravings. 2 vols. 5s. each.

— See BURN and DYER.

ROSCOE'S (W.) Life and Pontificate of Leo X. Final edition, revised by Thomas Roscoe. 2 vols. 3s. 6d. each.

— Life of Lorenzo de' Medici, called 'the Magnificent.' With his poems, letters, &c. 10th Edition, revised, with Memoir of Roscoe by his Son. 3s. 6d.

RUSSIA. History of, from the earliest Period, compiled from the most authentic sources by Walter K. Kelly. With Portraits. 2 vols. 3s. 6d. each.

SALLUST, FLORUS, and VEL-LEIUS PATERCULUS. Translated by J. S. Watson, M.A. 5s.

SCHILLER'S Works. Translated by various hands. 7 vols. 3s. 6d. each:—

I.—History of the Thirty Years' War.

SCHILLER'S WORKS *continued*.

II.—History of the Revolt in the Netherlands, the Trials of Counts Egmont and Horn, the Siege of Antwerp, and the Disturbances in France preceding the Reign of Henry IV.

III.—Don Carlos, Mary Stuart, Maid of Orleans, Bride of Messina, together with the Use of the Chorus in Tragedy (a short Essay).

These Dramas are all translated in metre.

IV.—Robbers (with Schiller's original Preface), Fiesco, Love and Intrigue, Demetrius, Ghost Seer, Sport of Divinity.

The Dramas in this volume are translated into Prose.

V.—Poems.

VI.—Essays, *Æsthetical* and *Philosophical*

VII.—Wallenstein's Camp, Piccolomini and Death of Wallenstein, William Tell.

SCHILLER and GOETHE. Correspondence between, from A.D. 1794–1805. Translated by L. Dora Schmitz. 2 vols. 3s. 6d. each.

SCHLEGEL'S (F.) Lectures on the Philosophy of Life and the Philosophy of Language. Translated by the Rev. A. J. W. Morrison, M.A. 3s. 6d.

— Lectures on the History of Literature, Ancient and Modern. Translated from the German. 3s. 6d.

— Lectures on the Philosophy of History. Translated by J. B. Robertson. 3s. 6d.

SCHLEGEL'S Lectures on Modern History, together with the Lectures entitled *Cæsar* and

Alexander, and *The Beginning of our History*. Translated by L. Purcell and R. H. Whitelock. 3s. 6d.

— *Æsthetic and Miscellaneous Works*. Translated by E. J. Millington. 3s. 6d.

SCHLEGEL (A. W.) Lectures on Dramatic Art and Literature. Translated by J. Black. Revised Edition, by the Rev. A. J. W. Morrison, M.A. 3s. 6d.

SCHOPENHAUER on the Fourfold Root of the Principle of Sufficient Reason, and On the Will in Nature. Translated by Madame Hillebrand. 5s.

— *Essays*. Selected and Translated. With a Biographical Introduction and Sketch of his Philosophy, by E. Belfort Bax. 5s.

SCHOUW'S Earth, Plants, and Man. Translated by A. Henfrey. With coloured Map of the Geography of Plants. 5s.

SCHUMANN (Robert). His Life and Works, by August Reissmann. Translated by A. L. Alger. 3s. 6d.

— *Early Letters*. Originally published by his Wife. Translated by May Herbert. With a Preface by Sir George Grove, D.C.L. 3s. 6d.

SENECA on Benefits. Newly translated by A. Stewart, M.A. 3s. 6d.

— *Minor Essays and On Clemency*. Translated by A. Stewart, M.A. 5s.

SHAKESPEARE DOCUMENTS. Arranged by D. H. Lambert, B.A. 3s. 6d.

SHAKESPEARE'S Dramatic Art. The History and Character of Shakespeare's Plays. By Dr. Hermann Ulrici. Translated by L. Dora Schmitz. 2 vols. 3s. 6d. each.

- SHAKESPEARE (William).** A Literary Biography by Karl Elze, Ph.D., LL.D. Translated by L. Dora Schmitz. 5s.
- SHARPE (S.)** The History of Egypt, from the Earliest Times till the Conquest by the Arabs, A.D. 640. By Samuel Sharpe. 2 Maps and upwards of 400 Illustrative Woodcuts. 2 vols. 5s. each.
- SHERIDAN'S Dramatic Works,** Complete. With Life by G. G. S. 3s. 6d.
- SISMONDI'S History of the Literature of the South of Europe.** Translated by Thomas Roscoe. 2 vols. 3s. 6d. each.
- SMITH'S Synonyms and Antonyms, or Kindred Words and their Opposites.** Revised Edition. 5s.
- Synonyms Discriminated. A Dictionary of Synonymous Words in the English Language, showing the Accurate signification of words of similar meaning. Edited by the Rev. H. Percy Smith, M.A. 6s.
- SMITH'S (Adam) The Wealth of Nations.** Edited by E. Belfort Bax. 2 vols. 3s. 6d. each.
- Theory of Moral Sentiments. With a Memoir of the Author by Dugald Stewart. 3s. 6d.
- SMYTH'S (Professor) Lectures on Modern History.** 2 vols. 3s. 6d. each.
- SMYTH'S (Professor) Lectures on the French Revolution.** 2 vols. 3s. 6d. each.
- SMITH'S (Pye) Geology and Scripture.** 2nd Edition. 5s.
- SMOLLETT'S Adventures of Roderick Random.** With short Memoir and Bibliography, and Cruikshank's Illustrations. 3s. 6d.
- SMOLLETT'S Adventures of Peregrine Pickle.** With Bibliography and Cruikshank's Illustrations. 2 vols. 3s. 6d. each.
- The Expedition of Humphry Clinker. With Bibliography and Cruikshank's Illustrations. 3s. 6d.
- SOCRATES** (surnamed 'Scholasticus'). The Ecclesiastical History of (A.D. 305-445). Translated from the Greek. 5s.
- SOPHOCLES, The Tragedies of.** A New Prose Translation, with Memoir, Notes, &c., by E. P. Coleridge, M.A. 5s.
- SOUTHEY'S Life of Nelson.** With Portraits, Plans, and upwards of 50 Engravings on Steel and Wood. 5s.
- Life of Wesley, and the Rise and Progress of Methodism. 5s.
- Robert Southey. The Story of his Life written in his Letters. Edited by John Dennis. 3s. 6d.
- SOZOMEN'S Ecclesiastical History.** Translated from the Greek. Together with the ECCLESIASTICAL HISTORY OF PHILOSTORGIUS, as epitomised by Photius. Translated by Rev. E. Walford, M.A. 5s.
- SPINOZA'S Chief Works.** Translated, with Introduction, by R. H. M. Elwes. 2 vols. 5s. each.
- STANLEY'S Classified Synopsis of the Principal Painters of the Dutch and Flemish Schools.** By George Stanley. 5s.
- STARLING'S (Miss) Noble Deeds of Women.** With 14 Steel Engravings. 5s.
- STAUNTON'S Chess-Player's Handbook.** 5s.
- Chess Praxis. A Supplement to the Chess-player's Handbook. 5s.

STAUNTON'S Chess - player's Companion. Comprising a Treatise on Odds, Collection of Match Games, and a Selection of Original Problems. 5s.

— **Chess Tournament of 1851.** With Introduction and Notes. 5s.

STOCKHARDT'S Experimental Chemistry. Edited by C. W. Heaton, F.C.S. 5s.

STOWE (Mrs. H. B.) Uncle Tom's Cabin. Illustrated. 3s. 6d.

STRABO'S Geography. Translated by W. Falconer, M.A., and H. C. Hamilton. 3 vols. 5s. each.

STRICKLAND'S (Agnes) Lives of the Queens of England, from the Norman Conquest. Revised Edition. With 6 Portraits. 6 vols. 5s. each.

— **Life of Mary Queen of Scots.** 2 vols. 5s. each.

— **Lives of the Tudor and Stuart Princesses.** With Portraits. 5s.

STUART and REVETT'S Antiquities of Athens, and other Monuments of Greece. With 71 Plates engraved on Steel, and numerous Woodcut Capitals. 5s.

SUETONIUS' Lives of the Twelve Cæsars and Lives of the Grammarians. Thomson's translation, revised by T. Forester. 5s.

SWIFT'S Prose Works. Edited by Temple Scott. With a Biographical Introduction by the Right Hon. W. E. H. Lecky, M.P. With Portraits and Facsimiles. 12 vols. 3s. 6d. each.

[Vols. I.—X. ready.

I.—A Tale of a Tub, The Battle of the Books, and other early works. Edited by Temple Scott. With a Biographical Introduction by W. E. H. Lecky.

SWIFT'S PROSE WORKS continued.

II.—The Journal to Stella. Edited by Frederick Ryland, M.A. With 2 Portraits and Facsimile.

III. & IV.—Writings on Religion and the Church.

V.—Historical and Political Tracts (English).

VI.—The Drapier's Letters. With facsimiles of Wood's Coinage, &c.

VII.—Historical and Political Tracts (Irish).

VIII.—Gulliver's Travels. Edited by G. R. Dennis. With Portrait and Maps.

IX.—Contributions to Periodicals.

X.—Historical Writings.

XI.—Literary Essays.

[In preparation.

XII.—Index and Bibliography.

[In preparation.

TACITUS. The Works of. Literally translated. 2 vols. 5s. each.

TALES OF THE GENII. Translated from the Persian by Sir Charles Morell. Numerous Woodcuts and 12 Steel Engravings. 5s.

TASSO'S Jerusalem Delivered. Translated into English Spenserian Verse by J. H. Wiffen. With 8 Engravings on Steel and 24 Woodcuts by Thurston. 5s.

TAYLOR'S (Bishop Jeremy) Holy Living and Dying. 3s. 6d.

TEN BRINK.—See BRINK.

TERENCE and PHÆDRUS. Literally translated by H. T. Riley, M.A. To which is added, Smart's Metrical Version of Phædrus. 5s.

THEOCRITUS, BION, MOSCHUS, and TYRTÆUS. Literally translated by the Rev. J. Banks, M.A. To which are appended the Metrical Versions of Chapman. 5s.

THEODORET and EVAGRIUS.

Histories of the Church from A.D. 332 to A.D. 427; and from A.D. 431 to A.D. 544. Translated. 5s.

THIERRY'S History of the Conquest of England by the Normans. Translated by William Hazlitt. 2 vols. 3s. 6d. each.

THUCYDIDES. The Peloponnesian War. Literally translated by the Rev. H. Dale. 2 vols. 3s. 6d. each.

— **An Analysis and Summary of.** By J. T. Wheeler. 5s.

THUDICHUM (J. L. W.) A Treatise on Wines. Illustrated. 5s.

URE'S (Dr. A.) Cotton Manufacture of Great Britain. Edited by P. L. Simmonds. 2 vols. 5s. each.

— **Philosophy of Manufactures.** Edited by P. L. Simmonds. 7s. 6d.

VASARI'S Lives of the most Eminent Painters, Sculptors, and Architects. Translated by Mrs. J. Foster, with a Commentary by J. P. Richter, Ph.D. 6 vols. 3s. 6d. each.

VIRGIL. A Literal Prose Translation by A. Hamilton Bryce, LL.D. With Portrait. 3s. 6d.

VOLTAIRE'S Tales. Translated by R. B. Boswell. Containing *Bebouc*, *Memnon*, *Candide*, *L'Ingénu*, and other Tales. 3s. 6d.

WALTON'S Complete Angler. Edited by Edward Jesse. With Portrait and 203 Engravings on Wood and 26 Engravings on Steel. 5s.

— **Lives of Donne, Hooker, &c.** New Edition revised by A. H. Bullen, with a Memoir of Izaak Walton by Wm. Dowling. With numerous Illustrations. 5s.

WELLINGTON, Life of. By 'An Old Soldier.' From the materials of Maxwell. With Index and 18 Steel Engravings. 5s.

WELLINGTON, Victories of. See MAXWELL.

WERNER'S Templars in Cyprus. Translated by E. A. M. Lewis. 3s. 6d.

WESTROPP (H. M.) A Handbook of Archæology, Egyptian, Greek, Etruscan, Roman. Illustrated. 5s.

WHITE'S Natural History of Selborne. With Notes by Sir William Jardine. Edited by Edward Jesse. With 40 Portraits and coloured Plates. 5s.

WHEATLEY'S A Rational Illustration of the Book of Common Prayer. 3s. 6d.

WHEELER'S Noted Names of Fiction, Dictionary of. 5s.

WIESELER'S Chronological Synopsis of the Four Gospels. Translated by the Rev. Canon Venables. 3s. 6d.

WILLIAM of MALMESBURY'S Chronicle of the Kings of England. Translated by the Rev. J. Sharpe. Edited by J. A. Giles, D.C.L. 5s.

XENOPHON'S Works. Translated by the Rev. J. S. Watson, M.A., and the Rev. H. Dale. In 3 vols. 5s. each.

YOUNG (Arthur). Travels in France during the years 1787, 1788, and 1789. Edited by M. Betham Edwards. 3s. 6d.

— **Tour in Ireland,** with General Observations on the state of the country during the years 1776 - 79. Edited by A. W. Hutton. With Complete Bibliography by J. P. Anderson, and Map. 2 vols. 3s. 6d. each.

YULE-TIDE STORIES. A Collection of Scandinavian and North-German Popular Tales and Traditions. Edited by B. Thorpe. 5s.

THE YORK LIBRARY

A NEW SERIES OF REPRINTS ON THIN PAPER.

The volumes are printed in a handy size ($6\frac{1}{2} \times 4\frac{1}{4}$ in.), on thin but opaque paper, and are simply and attractively bound.

Price, in cloth, 2s. net ; in leather, 3s. net.

'The York Library is noticeable by reason of the wisdom and intelligence displayed in the choice of unhackneyed classics. . . . A most attractive series of reprints. . . . The size and style of the volumes are exactly what they should be.'—*Bookman*.

'These books should find their way to every home that owns any cultivation.'—*Notes and Queries*.

The following volumes are now ready :

CHARLOTTE BRONTË'S JANE EYRE.

BURNEY'S EVELINA. Edited, with an Introduction and Notes, by ANNIE RAINE ELLIS.

BURNEY'S CECILIA. Edited by ANNIE RAINE ELLIS.
2 vols.

BURTON'S ANATOMY OF MELANCHOLY. Edited by the Rev. A. R. SHILLETO, M.A., with Introduction by A. H. BULLEN.
3 vols.

BURTON'S (SIR RICHARD) PILGRIMAGE TO AL-MADINAH AND MECCAH. With Introduction by STANLEY LANE-POOLE. 2 vols.

CERVANTES' DON QUIXOTE. MOTTEUX'S Translation, revised. With LOCKHART'S Life and Notes. 2 vols.

CLASSIC TALES : JOHNSON'S RASSELAS, GOLDSMITH'S VICAR OF WAKEFIELD, STERNE'S SENTIMENTAL JOURNEY, WALPOLE'S CASTLE OF OTRANTO. With Introduction by C. S. FEARENSIDE, M.A.

COLERIDGE'S AIDS TO REFLECTION, and the Confessions of an Inquiring Spirit.

COLERIDGE'S FRIEND. A series of Essays on Morals, Politics, and Religion.

COLERIDGE'S TABLE TALK AND OMNIANA. Arranged and Edited by T. ASHE, B.A.

DRAPER'S HISTORY OF THE INTELLECTUAL DEVELOPMENT OF EUROPE. 2 vols.

GEORGE ELIOT'S ADAM BEDE.

EMERSON'S WORKS. A new edition in 5 volumes, with the Text edited and collated by GEORGE SAMPSON.

FIELDING'S TOM JONES. 2 vols.

GASKELL'S SYLVIA'S LOVERS.

THE YORK LIBRARY—*continued.*

- GESTA ROMANORUM, or Entertaining Moral Stories invented by the Monks. Translated from the Latin by the Rev. CHARLES SWAN. Revised edition, by WYNNARD HOOPER, M.A.
- GOETHE'S FAUST. Translated by ANNA SWANWICK, LL.D. Revised edition, with an Introduction and Bibliography by KARL BREUL, Litt.D., Ph.D.
- HAWTHORNE'S TRANSFORMATION (THE MARBLE FAUN).
- IRVING'S SKETCH BOOK.
- JAMESON'S SHAKESPEARE'S HEROINES. Characteristics of Women : Moral, Poetical, and Historical.
- LAMB'S ESSAYS. Including the Essays of Elia, Last Essays of Elia, and Eliana.
- MARCUS AURELIUS ANTONINUS, THE THOUGHTS OF. Translated by GEORGE LONG, M.A. With an Essay on Marcus Aurelius by MATTHEW ARNOLD.
- MARRYAT'S MR. MIDSHIPMAN EASY. With 8 Illustrations by E. T. WHEELER.
- MARRYAT'S PETER SIMPLE. With 8 Illustrations by F. A. FRASER.
- MONTAIGNE'S ESSAYS. Cotton's translation. Revised by W. C. HAZLITT. 3 vols.
- MORE'S UTOPIA. With the Life of Sir Thomas More, by William Roper, and his Letters to Margaret Roper and others. Edited, with Introduction and Notes, by GEORGE SAMPSON. [*In the Press.*]
- MOTLEY'S RISE OF THE DUTCH REPUBLIC. With a Biographical Introduction by MONCURE D. CONWAY. 3 vols.
- PASCAL'S THOUGHTS. Translated from the Text of M. AUGUSTE MOLINIER by C. KEGAN PAUL. Third edition.
- PLUTARCH'S LIVES. Translated, with Notes and a Life by AUBREY STEWART, M.A., and GEORGE LONG, M.A. 4 vols.
- SWIFT'S GULLIVER'S TRAVELS. Edited, with Introduction and Notes, by G. R. DENNIS, with facsimiles of the original illustrations.
- SWIFT'S JOURNAL TO STELLA. Edited, with Introduction and Notes, by F. RYLAND, M.A.
- TROLLOPE'S THE WARDEN. With an Introduction by FREDERIC HARRISON.
- TROLLOPE'S BARCHESTER TOWERS.
- TROLLOPE'S DR. THORNE.
- TROLLOPE'S FRAMLEY PARSONAGE.
- TROLLOPE'S SMALL HOUSE AT ALLINGTON. 2 vols.
- TROLLOPE'S LAST CHRONICLE OF BARSET. 2 vols.
- ARTHUR YOUNG'S TRAVELS IN FRANCE, during the years 1787, 1788, and 1789. Edited with Introduction and Notes, by M. BETHAM EDWARDS.

Other Volumes are in Preparation.

BELL'S HANDBOOKS OF THE GREAT MASTERS IN PAINTING AND SCULPTURE.

EDITED BY G. C. WILLIAMSON, LITT.D.

Post 8vo. With 40 Illustrations and Photogravure Frontispiece. 5s. net each.

The following Volumes have been issued :

- BOTTICELLI. By A. STREETER. 2nd Edition.
 BRUNELLESCHI. By LEADER SCOTT.
 CORREGGIO. By SELWYN BRINTON, M.A. 2nd Edition.
 CARLO CRIVELLI. By G. McNEIL RUSHFORTH, M.A.
 DELLA ROBBIA. By the MARCHESA BURLAMACCHI. 2nd Edition.
 ANDREA DEL SARTO. By H. GUINNESS. 2nd Edition.
 DONATELLO. By HOPE REA. 2nd Edition.
 GERARD DOU. By Dr. W. MARTIN. Translated by Clara Bell.
 GAUDENZIO FERRARI. By ETHEL HALSEY.
 FRANCIA. By GEORGE C. WILLIAMSON, Litt.D.
 GIORGIONE. By HERBERT COOK, M.A.
 GIOTTO. By F. MASON PERKINS.
 FRANS HALS. By GERALD S. DAVIES, M.A.
 BERNARDINO LUINI. By GEORGE C. WILLIAMSON, Litt.D. 3rd Edition.
 LEONARDO DA VINCI. By EDWARD McCURDY, M.A.
 MANTEGNA. By MAUD CRUTTWELL.
 MEMLINC. By W. H. JAMES WEALE.
 MICHEL ANGELO. By Lord RONALD SUTHERLAND GOWER, M.A., F.S.A.
 PERUGINO. By G. C. WILLIAMSON, Litt.D. 2nd Edition.
 PIERO DELLA FRANCESCA. By W. G. WATERS, M.A.
 PINTORICCHIO. By EVELYN MARCH PHILLIPPS.
 RAPHAEL. By H. STRACHEY. 2nd Edition.
 REMBRANDT. By MALCOLM BELL. 2nd Edition.
 RUBENS. By HOPE REA.
 LUCA SIGNORELLI. By MAUD CRUTTWELL. 2nd Edition.
 SODOMA. By the CONTESSA LORENZO PRIULI-BON.
 TINTORETTO. By J. B. STOUGHTON HOLBORN, M.A.
 VAN DYCK. By LIONEL CUST, M.V.O., F.S.A.
 VELASQUEZ. By R. A. M. STEVENSON. 3rd Edition.
 WATTEAU. By EDGCUMBE STALEY, B.A.
 WILKIE. By Lord RONALD SUTHERLAND GOWER, M.A., F.S.A.

Others to follow.

THE CHISWICK SHAKESPEARE.

Illustrated by BYAM SHAW.

WITH INTRODUCTIONS AND GLOSSARIES BY JOHN DENNIS.

Printed at the Chiswick Press, pott 8vo., price 1s. 6d. net per volume; also a cheaper edition, 1s. net per volume; or 2s. net in limp leather; also a few copies, on Japanese vellum, to be sold only in sets, price 5s. net per volume.

Now Complete in 39 Volumes.

ALL'S WELL THAT ENDS WELL.	LOVE'S LABOUR'S LOST.
ANTONY AND CLEOPATRA.	MACBETH.
AS YOU LIKE IT.	MEASURE FOR MEASURE.
COMEDY OF ERRORS.	MERCHANT OF VENICE.
CORIOLANUS.	MERRY WIVES OF WINDSOR.
CYMBELINE.	MIDSUMMER-NIGHT'S DREAM.
HAMLET.	MUCH ADO ABOUT NOTHING.
JULIUS CÆSAR.	OTHELLO.
KING HENRY IV. Part I.	PERICLES.
KING HENRY IV. Part II.	ROMEO AND JULIET.
KING HENRY V.	THE TAMING OF THE SHREW.
KING HENRY VI. Part I.	THE TEMPEST.
KING HENRY VI. Part II.	TIMON OF ATHENS.
KING HENRY VI. Part III.	TITUS ANDRONICUS.
KING HENRY VIII.	TROILUS AND CRESSIDA.
KING JOHN.	TWELFTH NIGHT.
KING LEAR.	TWO GENTLEMEN OF VERONA.
KING RICHARD II.	WINTER'S TALE.
KING RICHARD III.	POEMS.
	SONNETS.

'A fascinating little edition.'—*Notes and Queries*.

'A cheap, very comely, and altogether desirable edition.'—*Westminster Gazette*.

But a few years ago such volumes would have been deemed worthy to be considered *éditions de luxe*. To-day, the low price at which they are offered to the public alone prevents them being so regarded.'—*Studio*.

'Handy in shape and size, wonderfully cheap, beautifully printed from the Cambridge text, and illustrated quaintly yet admirably by Mr. Byam Shaw, we have nothing but praise for it. No one who wants a good and convenient Shakespeare—without excursions, discourses, or even too many notes—can do better, in our opinion, than subscribe to this issue: which is saying a good deal in these days of cheap reprints.'—*Vanity Fair*.

'What we like about these elegant booklets is the attention that has been paid to the paper, as well as to the print and decoration; such stout laid paper will last for ages. On this account alone, the 'Chiswick' should easily be first among pocket Shakespeares.'—*Pall Mall Gazette*.

* * * *The Chiswick Shakespeare may also be had bound in 12 volumes, full gilt back, price 36s. net.*

New Editions, fcap. 8vo. 2s. 6d. each net.

THE ALDINE EDITION

OF THE

BRITISH POETS.

'This excellent edition of the English classics, with their complete texts and scholarly introductions, are something very different from the cheap voluminous extracts which are just now so much too common.'—*St. James's Gazette*.

'An excellent series. Small, handy, and complete.'—*Saturday Review*.

-
- | | |
|--|---|
| Akenside. Edited by Rev. A. Dyce. | Kirke White. Edited, with a Memoir, by Sir H. Nicolas. |
| Beattie. Edited by Rev. A. Dyce. | Milton. Edited by Dr. Bradshaw. 2 vols. |
| Blake. Edited by W. M. Rossetti. | Parnell. Edited by G. A. Aitken. |
| Burns. Edited by G. A. Aitken. 3 vols. | Pope. Edited by G. R. Dennis. With Memoir by John Dennis. 3 vols. |
| Butler. Edited by R. B. Johnson. 2 vols. | Prior. Edited by R. B. Johnson. 2 vols. |
| Campbell. Edited by His Son-in-law, the Rev. A. W. Hill. With Memoir by W. Allingham. | Raleigh and Wotton. With Selections from the Writings of other COURTLY POETS from 1540 to 1650. Edited by Ven. Archdeacon Hannab, D.C.L. |
| Chatterton. Edited by the Rev. W. W. Skeat, M.A. 2 vols. | Rogers. Edited by Edward Bell, M.A. |
| Chaucer. Edited by Dr. R. Morris, with Memoir by Sir H. Nicolas. 6 vols. | Scott. Edited by John Dennis. 5 vols. |
| Churchill. Edited by Jas. Hannay. 2 vols. | Shakespeare's Poems. Edited by Rev. A. Dyce. |
| Coleridge. Edited by T. Ashe, B.A. 2 vols. | Shelley. Edited by H. Buxton Forman. 5 vols. |
| Collins. Edited by W. Moy Thomas. | Spenser. Edited by J. Payne Collier. 5 vols. |
| Cowper. Edited by John Bruce, F.S.A. 3 vols. | Surrey. Edited by J. Yeowell. |
| Dryden. Edited by the Rev. R. Hooper, M.A. 5 vols. | Swift. Edited by the Rev. J. Mitford. 3 vols. |
| Goldsmith. Revised Edition by Austin Dobson. With Portrait. | Thomson. Edited by the Rev. D. C. Tovey. 2 vols. |
| Gray. Edited by J. Bradshaw, LL.D. | Vaughan. Sacred Poems and Pious Ejaculations. Edited by the Rev. H. Lyte. |
| Herbert. Edited by the Rev. A. B. Grosart. | Wordsworth. Edited by Prof. Dowden. 7 vols. |
| Herrick. Edited by George Saintsbury. 2 vols. | Wyatt. Edited by J. Yeowell. |
| Keats. Edited by the late Lord Houghton. | Young. 2 vols. Edited by the Rev. J. Mitford. |

THE ALL-ENGLAND SERIES.

HANDBOOKS OF ATHLETIC GAMES.

The only Series issued at a moderate price, by Writers who are in the first rank in their respective departments.

'The best instruction on games and sports by the best authorities, at the lowest prices.'—*Oxford Magazine*.

Small 8vo. cloth, Illustrated. Price 1s. each.

Cricket. By FRED C. HOLLAND.

Cricket. By the Hon. and Rev. E. LYTTELTON.

Croquet. By Lieut.-Col. the Hon. H. C. NEEDHAM.

Lawn Tennis. By H. W. W. WILBERFORCE. With a Chapter for Ladies, by Mrs. HILLIARD.

Squash Tennis. By EUSTACE H. MILES. Double vol. 2s.

Tennis and Rackets and Fives. By JULIAN MARSHALL, Major J. SPENS, and Rev. J. A. ARNAN TAIT.

Golf. By H. S. C. EVERARD. Double vol. 2s.

Rowing and Sculling. By GUY RIXON.

Rowing and Sculling. By W. B. WOODGATE.

Sailing. By E. F. KNIGHT, dbl. vol. 2s.

Swimming. By MARTIN and J. RACSTER COBBETT.

Camping out. By A. A. MACDON-ELL. Double vol. 2s.

Canoeing. By Dr. J. D. HAYWARD. Double vol. 2s.

Mountaineering. By Dr. CLAUDE WILSON. Double vol. 2s.

Athletics. By H. H. GRIFFIN.

Riding. By W. A. KERR, V.C. Double vol. 2s.

Ladies' Riding. By W. A. KERR, V.C.

Boxing. By R. G. ALLANSON-WINN. With Prefatory Note by Bat Mullins.

Fencing. By H. A. COLMORE DUNN.

Cycling. By H. H. GRIFFIN, L.A.C., N.C.U., O.T.C. With a Chapter for Ladies, by Miss AGNES WOOD. Double vol. 2s.

Wrestling. By WALTER ARM-STRONG. New Edition.

Broadsword and Singlestick. By R. G. ALLANSON-WINN and C. PHIL-LIPPS-WOLLEY.

Gymnastics. By A. F. JENKIN. Double vol. 2s.

Gymnastic Competition and Dis-play Exercises. Compiled by F. GRAF.

Indian Clubs. By G. T. B. COB-BETT and A. F. JENKIN.

Dumb-bells. By F. GRAF.

Football—Rugby Game. By HARRY VASHALL.

Football—Association Game. By C. W. ALCOCK. Revised Edition.

Hockey. By F. S. CRESWELL. New Edition.

Skating. By DOUGLAS ADAMS. With a Chapter for Ladies, by Miss L. GREETHAM, and a Chapter on Speed Skating, by a Fen Skater. Dbl. vol. 2s.

Baseball. By NEWTON CRANE.

Rounders, Fieldball, Bowls, Quoits, Curling, Skittles, &c. By J. M. WALKER and C. C. MOTT.

Dancing. By EDWARD SCOTT. Double vol. 2s.

THE CLUB SERIES OF CARD AND TABLE GAMES.

* No well-regulated club or country house should be without this useful series of books.

Small 8vo. cloth, Illustrated. Price 1s. each.

Globe.

Bridge. By 'TEMPER.'*

Whist. By Dr. WM. POLE, F.R.S.

Solo Whist. By ROBERT F. GREEN.

Billiards. By Major-Gen. A. W. DRAYSON, F.R.A.S. With a Preface by W. J. Peall.

Hints on Billiards. By J. P. BUCHANAN. Double vol. 2s.

Chess. By ROBERT F. GREEN.

The Two-Move Chess Problem. By B. G. LAWS.

Chess Openings. By I. GUNSBERG.

Draughts and Backgammon. By 'BERKELEY.'

Reversi and Go Bang. By 'BERKELEY.'

Dominoes and Solitaire.

By 'BERKELEY.'

Bézique and Cribbage.

By 'BERKELEY.'

Écarté and Euchre.

By 'BERKELEY.'

Piquet and Rubicon Piquet.

By 'BERKELEY.'

Stat. By LOUIS DIEHL.

* * A Skat Scoring-book. 1s.

Round Games, including Poker, Napoleon, Loo, Vingt-et-un, &c. By HAXTER-WHEAT.

Parlour and Playground Games.

By Mrs. LAURENCE GOSSE.

BELL'S CATHEDRAL SERIES.

Profusely Illustrated, cloth, crown 8vo. 1s. 6d. net each.

ENGLISH CATHEDRALS. An Itinerary and Description. Compiled by JAMES G. GILCHRIST, A.M., M.D. Revised and edited with an Introduction on Cathedral Architecture by the Rev. T. PERKINS, M.A., F.R.A.S.

BANGOR. By P. B. IRONSIDE BAX.

BRISTOL. By H. J. L. J. MASSÉ, M.A.

CANTERBURY. By HARTLEY WITHERS. 5th Edition.

CARLISLE. By C. KING ELEY.

CHESTER. By CHARLES HIATT. 3rd Edition.

CHICHESTER. By H. C. CORLETTE, A.R.I.B.A. 2nd Edition.

DURHAM. By J. E. BYGATE, A.R.C.A. 3rd Edition.

ELY. By Rev. W. D. SWEETING, M.A. 2nd Edition.

EXETER. By PERCY ADDLESHAW, B.A. 2nd Edition, revised.

GLOUCESTER. By H. J. L. J. MASSÉ, M.A. 3rd Edition.

HEREFORD. By A. HUGH FISHER, A.R.E. 2nd Edition, revised.

LICHFIELD. By A. B. CLIFTON. 2nd Edition.

LINCOLN. By A. F. KENDRICK, B.A. 3rd Edition.

MANCHESTER. By Rev. T. PERKINS, M.A.

NORWICH. By C. H. B. QUENNEL. 2nd Edition.

OXFORD. By Rev. PERCY DEARMER, M.A. 2nd Edition, revised.

PETERBOROUGH. By Rev. W. D. SWEETING. 2nd Edition, revised.

RIPON. By CECIL HALLETT, B.A.

ROCHESTER. By G. H. PALMER, B.A. 2nd Edition, revised.

ST. ALBANS. By Rev. T. PERKINS, M.A.

ST. ASAPH. By P. B. IRONSIDE BAX.

ST. DAVID'S. By PHILIP ROBSON, A.R.I.B.A.

ST. PATRICK'S, DUBLIN. By Rev. J. H. BERNARD, M.A., D.D. 2nd Edition.

ST. PAUL'S. By Rev. ARTHUR DIMOCK, M.A. 3rd Edition, revised.

ST. SAVIOUR'S, SOUTHWARK. By GEORGE WORLEY.

SALISBURY. By GLEESON WHITE. 3rd Edition, revised.

SOUTHWELL. By Rev. ARTHUR DIMOCK, M.A. 2nd Edition, revised.

WELLS. By Rev. PERCY DEARMER, M.A. 3rd Edition.

WINCHESTER. By P. W. SERGEANT. 3rd Edition.

WORCESTER. By E. F. STRANGE. 2nd Edition.

YORK. By A. CLUTTON-BROCK, M.A. 3rd Edition.

Uniform with above Series. Now ready. 1s. 6d. net each.

ST. MARTIN'S CHURCH, CANTERBURY. By the Rev. CANON ROUTLEDGE, M.A., F.S.A.

BEVERLEY MINSTER. By CHARLES HIATT.

WIMBORNE MINSTER and CHRISTCHURCH PRIORY. By the Rev. T. PERKINS, M.A.

TEWKESBURY ABBEY AND DELRHURST PRIORY. By H. J. L. J. MASSÉ, M.A.

BATH ABBEY, MALMESBURY ABBEY, and BRADFORD-ON-AVON CHURCH. By Rev. T. PERKINS, M.A.

WESTMINSTER ABBEY. By CHARLES HIATT.

STRATFORD-ON-AVON CHURCH. By HAROLD BAKER.

BELL'S HANDBOOKS TO CONTINENTAL CHURCHES.

Profusely Illustrated. Crown 8vo, cloth, 2s. 6d. net each.

AMIENS. By the Rev. T. PERKINS, M.A.

BAYEUX. By the Rev. R. S. MYLNE.

CHARTRES: The Cathedral and Other Churches. By H. J. L. J. MASSÉ, M.A.

MONT ST. MICHEL. By H. J. L. J. MASSÉ, M.A.

PARIS (NOTRE-DAME). By CHARLES HIATT.

ROUEN: The Cathedral and Other Churches. By the Rev. T. PERKINS, M.A.

The Best Practical Working Dictionary of the
English Language.

WEBSTER'S INTERNATIONAL DICTIONARY.

2348 PAGES. 5000 ILLUSTRATIONS.

NEW EDITION, REVISED THROUGHOUT WITH A
NEW SUPPLEMENT OF 25,000 ADDITIONAL
WORDS AND PHRASES.

The Appendices comprise a Pronouncing Gazetteer of the World, 1
Vocabularies of Scripture, Greek, Latin, and English Proper Names,
a Dictionary of the Noted Names of Fiction, a Brief History of the
English Language, a Dictionary of Foreign Quotations, Words, Phrases,
Proverbs, &c., a Biographical Dictionary with 10,000 names, &c., &c.

Dr. MURRAY, *Editor of the 'Oxford English Dictionary'*, says :—' In this its latest form, and with its large Supplement and numerous appendices, it is a wonderful volume, which well maintains its ground against all rivals on its own lines. The 'definitions,' or more properly, 'explanations of meaning' in 'Webster' have always struck me as particularly terse and well-put; and it is hard to see how anything better could be done within the limits.'

Professor JOSEPH WRIGHT, M.A., Ph.D., D.C.L., LL.D., *Editor of the 'English Dialect Dictionary'*, says :—' The new edition of "Webster's International Dictionary" is undoubtedly the most useful and reliable work of its kind in any country. No one who has not examined the work carefully would believe that such a vast amount of lexicographical information could possibly be found within so small a compass.'

Professor A. H. SAYCE, LL.D., D.D., says :—' It is indeed a marvellous work; it is difficult to conceive of a Dictionary more exhaustive and complete. Everything is in it—not only what we might expect to find in such a work, but also what few of us would ever have thought of looking for.'

Rev. JOSEPH WOOD, D.D., *Head Master of Harrow*, says :—' I have always thought very highly of its merits. Indeed, I consider it to be far the most accurate English Dictionary in existence, and much more reliable than the "Century." For daily and hourly reference, "Webster" seems to me unrivalled.'

Prospectuses, with Prices and Specimen Pages, on Application.

LONDON: GEORGE BELL & SONS, YORK HOUSE,
PORTUGAL STREET, W.C.



UNIVERSITY OF CALIFORNIA LIBRARY

Los Angeles

This book is DUE on the last date stamped below.

1956

JUL 1 9 1961

33

LD-URL REC'D 29 1967

SEP 28 1967
REC'D 28 1967

FEB 26 1975
FEB 24 1975

Form L9-50m-11, '50 (2554)444

UNIVERSITY of CALIFORNIA
AT
LOS ANGELES
LIBRARY



AA 000 297 918 5

P
P

